A window open on the world

The UNESCO Courier

December 1975 (28th year) 2.80 French francs

THE CELTS

Photo © Leonard von Matt

TREASURES OF WORLD ART

105

International Women's Year

ITALY

Etruscan salutation

Throughout 1975, the "Unesco Courier" has devoted this page to works of art depicting women, as part of International Women's Year. This month, to salute the end of the Year, we have chosen this Etruscan woman, painted some 2,500 years ago. She was probably a dancer in a troupe of entertainers who figure in a scene on the walls of a tomb at Tarquinia (Italy). Known as the "Tomb of the Jugglers", the grave is considered one of the most important of the 6,000 discovered in the last 20 years (thanks to modern techniques) in the famous Etruscan necropolis at Tarquinia. Over 60 of the tombs have frescoes.

The UNESCO Courier

DECEMBER 1975 28TH YEAR

PUBLISHED IN 15 LANGUAGES

English Arabic Hebrew
French Japanese Persian
Spanish Italian Dutch
Russian Hindi Portuguese
German Tamil Turkish

Published monthly by UNESCO
The United Nations
Educational, Scientific
and Cultural Organization
Sales and Distribution Offices
Unesco, Place de Fontenoy, 75700 Paris
Annual subscription rate 28 French francs
Binder for a year's issues: 24 French francs

The UNESCO COURIER is published monthly, except in August and September when it is bi-monthly (11 issues a year). For list of distributors see inside back cover.
Individual articles and photographs not copyrighted may be reprinted providing the credit line reads "Reprinted from the UNESCO COURIER," plus date of issue, and three voucher copies are sent to the editor. Signed articles reprinted must bear author's name. Non-copyright photos will be supplied on request. Unsolicited manuscripts cannot be returned unless accompanied by an international reply coupon covering postage. Signed articles express the opinions of the authors and do not necessarily represent the opinions of UNESCO or those of the editors of the UNESCO COURIER.

The Unesco Courier is produced in microform (microfilm and/or microfiche) by: (1) University Microfilms (Xerox), Ann Arbor, Michigan 48100, U.S.A.; (2) N.C.R. Microcard Edition, Indian Head, Inc., 111 West 40th Street, New York, U.S.A.; (3) Bell and Howell C°., Old Mansfield Road, Wooster, Ohio 44691, U.S.A.

The Unesco Courier is indexed monthly in the Readers' Guide to Periodical Literature, published by H. W. Wilson Co., New York, and in Current Contents - Education, Philadelphia, U.S.A.

Editorial Office
Unesco, Place de Fontenoy, 75700 Paris - France
Editor-in-Chief
Sandy Koffler
Assistant Editors-in-Chief
René Caloz
Olga Rödel

Managing Editors
English Edition : Ronald Fenton (Paris)
French Edition : Jane Albert Hesse (Paris)
Spanish Edition : Francisco Fernåndez-Santos (Paris)
Russian Edition : Georgi Stetsenko (Paris)
German Edition : Werner Merkli (Berne)
Arabic Edition : Abdel Moneim El Sawi (Cairo)
Japanese Edition : Kazuo Akao (Tokyo)
Italian Edition : Maria Remiddi (Rome)
Hindi Edition : N. K. Sundaram (Delhi)
Tamil Edition : M. Mohammed Mustafa (Madras)
Hebrew Edition : Alexander Broido (Tel Aviv)
Persian Edition : Fereydoun Ardalan (Teheran)
Dutch Edition : Paul Morren (Antwerp)
Portuguese Edition : Benedicto Silva (Rio de Janeiro)
Turkish Edition : Mefra Telci (Istanbul)

Assistant Editors
English Edition : Roy Malkin
French Edition : Philippe Ouannès
Spanish Edition : Jorge Enrique Adoum

Illustrations : Anne-Marie Maillard

Research: Christiane Boucher

Layout and Design : Robert Jacquemin

All correspondence should be addressed to the Editor-in-Chief in Paris

N° 12 - 1975 MC 75-3-315

Page

4 **THE CELTS**
Builders of the first European community
By Paul-Marie Duval

6 **WHO WERE THE CELTS?**
By Anne Ross

16 **P's AND Q's OF THE CELTIC LANGUAGE**

18 **THE THREE FACES OF CELTIC WOMAN**
By Jean Markale

23 **FABULOUS ART OF THE METALSMITH**
Eight pages in full colour

32 **ARTISTS WHO RESHAPED REALITY**
By René Joffroy

35 **A TASTE FOR WINE AND FANTASY**
Photo report

36 **CURVES AND KNOBBLY TWISTS**
Photo report

38 **CELTIC COIN FANTASIA**
Photo report

41 **EASTERN EUROPE DISCOVERS ITS CELTIC PAST**

42 **CELTIC LEGENDS ON A SILVER CAULDRON**
Photo report

44 **CELTIC CITADELS THAT DEFIED JULIUS CAESAR**
By Wolfgang Dehn

48 **FURTHER READING ON THE CELTS**

49 **LETTERS TO THE EDITOR**

50 **UNESCO NEWSROOM**

51 **UNESCO COURIER INDEX 1975**

2 **TREASURES OF WORLD ART**
International Women's Year
ITALY: Etruscan salutation

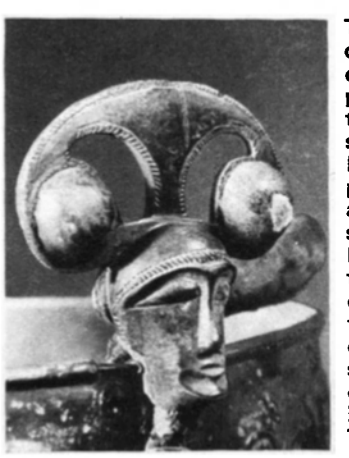


Photo © J.V.S. Megaw, Leicester, U.K.

Cover

This issue is devoted to the art and civilization of the Celtic peoples who, during the last 1,000 years of the pre-Christian era, established themselves in a vast area of Europe stretching from the Danube to Ireland. Modern scholarship is gradually piecing together the history of the Celts and unravelling many of the mysteries surrounding the relics of their culture. New disciplines and scientific techniques are revealing the originality of Celtic civilization and throwing fresh light on its extraordinary contribution to world art. Our photo shows a remarkable bronze face which embellished a wooden bucket found in a grave at Aylesford, Kent (U.K.). The face was made in the 1st century B.C., possibly by a British artist who had been trained in Gaul.

11 DEC. 1975

UNESCO ARCHIVES

THE CELTS

This head, discovered in Czechoslovakia, was carved in stone by a Celtic artist in the 2nd century B.C. Note the highly-stylized face with prominent eyes and spiralling eyebrows and moustache. Celtic art was imaginative rather than representational. "To the [Classical] Greeks a spiral was a spiral and a face was a face", wrote Paul Jacobsthal, an expert on Celtic art, "whereas the Celts saw the faces as spirals or tendrils..."

National Museum, Prague

Photo © Erich Lessing, Magnum, Paris

builders of the first European community

by Paul-Marie Duval

THERE are two Celtic periods in the history of Europe. The first is that of the ancient Celts, who flourished in the late Iron Age. These were the contemporaries of classical Greece, the Alexandrine kingdoms and the Roman Empire, which gradually drove them to the British Isles, where they retained their pagan beliefs until about the 5th century A.D.

The second Celtic period is that of the Christian Celts, their descendants, who lived in Ireland, Scotland and Wales. Some of the Christian Celts returned to Armorica (Romanized Brittany) from the 5th century onward and founded a brilliant literary culture that profoundly influenced the entire Middle Ages in the West, through missions led by Irish monks into the very heart of Europe.

In both cases, these were peoples of mainland Europe and its offshore islands, regarded as barbarians by the Mediterranean peoples who ranked them with the Iberians of Spain, the Germanic tribes, the Scythians from the Steppes, the Dacians of the Carpathian region and the Thracians of the Balkans.

What made the ancient Celts so powerful? Firstly, they were highly skilled in working iron, and had a remarkable gift for technical and cultural assimilation. Secondly, their explosive population growth and military dynamism enabled them to swarm out from the regions between the Rhine and the Vltava (or Moldau, the Czech river that flows through Prague) which seem to have been the cradle of the Celtic peoples, towards the Atlantic, the Mediterranean, the Adriatic, the Black Sea, and even to reach Asia Minor, where they founded Galatia. And yet, they had no written language.

The Christian Celts had other sources of strength. They occupied large islands that the Romans never managed to subdue completely; they committed to writing an oral literary heritage comparable in stature to the Homeric epics; they developed and intensified a distinctive civilization in the areas where they settled, cultivating and preaching an ardent faith whose ascetic hermits rivalled those of the "Eastern Deserts"; and they tenaciously preserved a group of languages and traditions that are still alive today.

To the Celts we owe nothing less than the first great non-Latin literature in Europe: the Irish and the Welsh epics (Sagas) in the pagan era, and the legends of King Arthur and the Holy Grail and their successors, the Breton Romances, Tristan, and the *lais*, or verse narratives, of Marie de France.

Thus, before the emergence of the Roman, the Byzantine, the Germanic and the Slav empires, there already existed an underlying layer of Celtic customs and language in Europe, extending from Ireland to Silesia. Yet, the ancient Celts never constituted a nation, nor did they found a State or an Empire capable of withstanding conquest by the Romans or by the Germanic tribes.

They lived in tribes, principalities, hegemonies and federations based on the establishment of "clientships" (that is, winning over and gaining the allegiance of individuals or groups belonging to other tribes). Political unity among the Celts went no further than that. When they attempted to settle permanently they spent their vitality in the conquest of territory and were weakened when their young men were drawn from them to fight as mercenaries by the lure of adventure and plunder.

In this way a number of Celtic countries came into being but were gradually split up and eventually disappeared. This was the case with Middle Germany and Bohemia; eastern, then central and finally western Gaul; a large part of Spain, where the "Celtiberian" people was formed; northern Italy, conquered early on by the Romans; the Danube region, from Austria to Yugoslavia, whose Celtic population dwindled towards the East; Great Britain and Ireland, where migrations from continental Europe came to rest and took root. Finally, "Gaulish" bands left traces of their passage in Bulgaria, Greece and Asia Minor, while Celtic artifacts—if not the Celts themselves—travelled as far as Silesia, southern Poland and the Ukraine. All this had come to an end by the dawn of the Christian era, except in the Atlantic islands.

Greek and Latin authors speak of the Celts as adversaries. Were not these the barbarians who had taken Rome at the beginning of the 4th century B.C., and who sacked the shrine of Delphi, in Greece, a century later? They were thus depicted as being all too easily tempted by the prospect of booty and the wines of the Mediterranean, proud and courageous, yet unstable and fickle.

Yet, in reality, Gaul formed a powerful group of tribes that took Caesar ten years to reduce. Northern Italy was known as "Cisalpine Gaul" before becoming Roman, while no Roman soldier ever set foot in Ireland, nor were the Romans able to establish themselves firmly in Scotland. So, the judgement of the Mediterranean peoples on their contemporaries, the ancient Celts, and particularly the Gauls, needs to be reappraised. Only linguistic and archaeological evidence can help us in this task of historical rehabilitation which has been advancing slowly since the last century.

Celtic unity, which can today be seen to have extended over a vast and varied expanse of territory, is revealed in several ways. Firstly, the Celts had a common language with different dialects. We know this from Gaulish inscriptions, from quotations found in Greek and Latin authors, and from place-names in all parts of Europe: London, York, Dublin, Paris, Lyons, Leyden, Tongres, Bonn, Vienna, Geneva, Zürich, Bologna, Milan and Coïmbra are all Celtic names, as are Singidunum (Belgrade) and Boihaemum (Bohemia).

In this way we know hundreds and even thousands of words, but only some of them have so far been explained by comparison with ancient Irish, Gaelic or Breton, or through corresponding word forms in the most closely related dead Indo-European languages, namely Latin and Germanic.

Fortunately, the linguistic wealth of medieval Celtic literature is immense. As literature it also reveals a taste for the supernatural, a poetry of dreams, of fairylike enchantment, a quality of unreality in complete contrast to Mediterranean classicism. These characteristics confirm that the Celts have always shared a common cast of mind.

Today, we can rediscover the expression of this mentality in the subtle and refined art of the ancient Celts, with their decorated weapons, their precious ornaments, ceramics, sculptures, glasswork and coins of original and singularly "modern" style.

This ancient Celtic art has been named La Tène after the site where a hoard of Celtic objects was discovered on Lake Neuchâtel in Switzerland. The name La Tène is now ▶

PAUL-MARIE DUVAL *of the Institut de France is professor of the archaeology and history of Gaul at the Collège de France, Paris. Director of* Gallia - Fouilles et Monuments Archéologiques en France Métropolitaine *(Gaul: Excavations and Archaeological Monuments in Metropolitan France), published twice yearly by the French National Centre for Scientific Research, he has directed excavations on many sites in France and northwestern Africa. Author of* La Vie Quotidienne en Gaule *(Daily life in Gaul, Hachette, Paris, 1952) and* Paris Antique *(Ancient Paris, Hermann, Paris, 1961) he is an eminent authority on Greek, Latin and Celtic written sources for the history of Gaul. He is currently preparing a work on Celtic art throughout Europe.*

also applied to the whole of the later European Iron Age.

Both graphic and plastic forms of this art are based chiefly on combinations of curved lines, plant and foliage motifs borrowed from Greek and Italian decorative designs, and the transformation of these designs into imaginary figures. These motifs were subsequently perpetuated in British and Irish illuminated manuscripts; on sculpted crosses and steles in Ireland, and even in some Roman art.

Here again, in this pre-eminently cultural sphere, we observe the unity and the continuity of the Celts. The boldest linear inventions found on Gaulish coins already reveal a power of abstraction that has been a recurrent feature of European art ever since.

The art of La Tène thus resembles none of the other art forms of Antiquity. It is extremely refined, notably in the shapes of its small objects; it breaks with the symmetry of classical models, displaying a freedom of invention which reflects the Celts' independence of mind and their constant revolt against conformity. But it is also rigorous in its combinations of curves and counter-curves, often executed with the aid of a pair of compasses. Abstraction, metamorphosis and the creation of imaginary beings all played a large part in Celtic art, as did the magical quality of objects and decorative motifs.

The originality of the Celts can be seen also in their religion. They venerated nature gods: cosmic forces, rivers, mountains, animals; monsters such as three-faced deities, the ram-headed serpent, the stag-horned god, tiny spirits or demons that one is tempted to call elves or goblins; collective, often anonymous goddesses (the "Earth-mothers", who were the forerunners of the Fairies); and numerous local deities.

Some of these archaic divinities were assimilated with Roman gods and goddesses and, in Christian Ireland, with saints, thus showing the profound continuity of mankind's most cherished beliefs.

Finally, many places still inhabited today were originally chosen by the Celts. Most French towns and cities, for example, are Gaulish in origin. Whether or not their locations have been moved slightly in the meantime, they have always retained their importance. There is often an unbroken evolution stretching from the Celtic *oppidum*, through the Roman settlement, to the city of today.

Even if they are no longer aware of it, the peoples of Europe, whether Iberian, Latin, Germanic and Anglo-Saxon, Hungarian or Slav, have all inherited Celtic ethnic and cultural features from their ancient past, and it may well be that, among the forces of the past revealed to us by modern science, these could well serve as one of the bonds cementing a sense of rediscovered kinship.

■ ***Paul-Marie Duval***

WHO WERE THE CELTS?

by Anne Ross

I am a wind on the sea,
I am a wave of the ocean,
I am the roar of the sea,
I am a powerful ox,
I am a hawk on a cliff,
I am a dewdrop in the sunshine,
I am a boar for valour,
I am a salmon in pools,
I am a lake in a plain,
I am a spear with spoils that wages battle,
I am a man that shapes fire for a head.

So sang Amergin, the poet of early Irish tradition, as the invading Goidels triumphantly claimed the land of Ireland from their divine opponents, the *Tuatha De Danann,* "People of the Goddess Danu".

Ox, hawk, boar, salmon, sacred seas and waters, magic weapons, venerated severed heads. All these are essential ingredients in the religion and mythology of the pagan Celts; beliefs which formed a vital part of their everyday life and did much to bind together tribes of such wide geographical distribution and ethnic variation.

The lines also suggest another fundamental belief found throughout their pagan cults; that of the survival of the soul after death, and its rebirth in human, animal or inanimate form time and time again. That this belief was common to the Celtic peoples is strongly supported

CONTINUED PAGE 8

ANNE ROSS *is a British archaeologist and writer and an international authority on Celtic history and civilization. She was formerly associated with the universities of Edinburgh and Southampton but now devotes herself exclusively to writing and research on the prehistory and history of the Celts and related subjects. She is the author of* Pagan Celtic Britain *(Routledge and Kegan Paul, London 1967) and* The Everyday Life of the Pagan Celts *(Batsford, London 1970). Her latest book,* Folklore of the Scottish Highlands *(the first of three volumes) is shortly to be published by Batsford. She is currently at work on a book to be entitled* Celtic Requiem: a Cultural Analysis, *and five other books on aspects of the Celts, past or present.*

The cock, one of many birds that figure in Celtic imagery, is depicted on Celtic coins, military standards and everyday objects. This one in sheet bronze, with its fan-like comb and sickle-shaped tail feathers, vividly conveys an impression of energy and aggressivity. It surmounts the cover of a vessel resembling a soup tureen, found at Bussy-le-Château, France.

Museum of National Antiquities,
Saint-Germain-en-Laye, France
Photo © Belzeaux-Zodiaque

Photo © Germanisches Nationalmuseum, Nuremberg, Germany (Fed. Rep.)

Two stylized faces stare out boldly from this bronze Celtic brooch, made about 2,400 years ago. With its bulbous nose, and dot eyes and nostrils, the upper face is a fine example of Celtic grotesque. Lower face, surmounted by a palm-leaf motif ending in a lotus bud, is a Celtic interpretation of a satyr, complete with pointed ears. The brooch was unearthed in a Bavarian grave.

by the other sources of evidence for the Celts.

One of the earliest known Welsh poets, who may have lived in the 6th-7th centuries A.D., Taliesin, originally born of the goddess Ceridwen, chants a similar verse, which makes claim to a long series of rebirths:

Once more transformed,
I was a blue salmon,
I was a dog, I was a stag,
I was a roebuck in the mountains,
I was a stock and a spade,
I was a drill in a smithy.
For a year and a half,
I was a speckled white cock,
Desirous of hens.

The tradition of rebirth and the soul in animal or insect form still survived into the present century in Celtic folklore. People firmly believed that the spirit could be seen leaving the flesh in the shape of a butterfly or small insect, or of a bird which also hovered near the body or at the window of one about to depart this life.

Support is given to these literary records and to modern folk-belief by the writings of the classics, Greek and Roman; all the evidence points to a fervent belief in survival after death, spiritual and even physical—to rebirth in this world, and a firm footing in the Otherworld.

This was not the grim, gloomy Underworld of Mediterranean belief, but a place which surpassed the mundane world in all the pleasures most desirable to the pagan Celts—fighting, feasting, hunting, horse-racing, drinking, cattle-raiding; listening to tales; making love to superlatively beautiful women; delighting in all the simple glories of nature.

We may well now ask "Who *were* the Celts?" "What are our sources of evidence for them?" "What are the peculiar elements of their *psyche* which made them a distinctive people in the ancient past and have preserved them to the present day in the western fastnesses of the British Isles, and in Brittany, the *Armorica* of Caesar's time?"

Who the Celts were, and when and where they originated is a subject of long and continuing controversy amongst scholars, and is likely to remain so well into the future. But the controversy is no longer a sterile and stagnant one. New developments in scientific techniques and the application of new disciplines to the old give a greater measure of proof to conclusions built largely upon speculative theory.

The main sources of evidence for the Celts, their religion, everyday lives, artifacts and craftsmen are the testimony of archaeology which provides tangible evidence for their culture; the writings of the Greeks and Romans (6th century B. C. onwards), hostile or eulogistic as the case may be; place-names, personal names and inscriptions that can be shown to be Celtic; the writings of the early Christian Irish and Welsh scribes who preserved for posterity much of the invaluable lore and beliefs of their forebears.

The folklore of the surviving Celts, and of areas which were once and for so long essentially Celtic can also provide valuable corroborative material which must, however, be used with the greatest caution. And now new factors such as radio-carbon dating and the use of scientific methods for detecting material no longer visible to the naked eye are being marshalled.

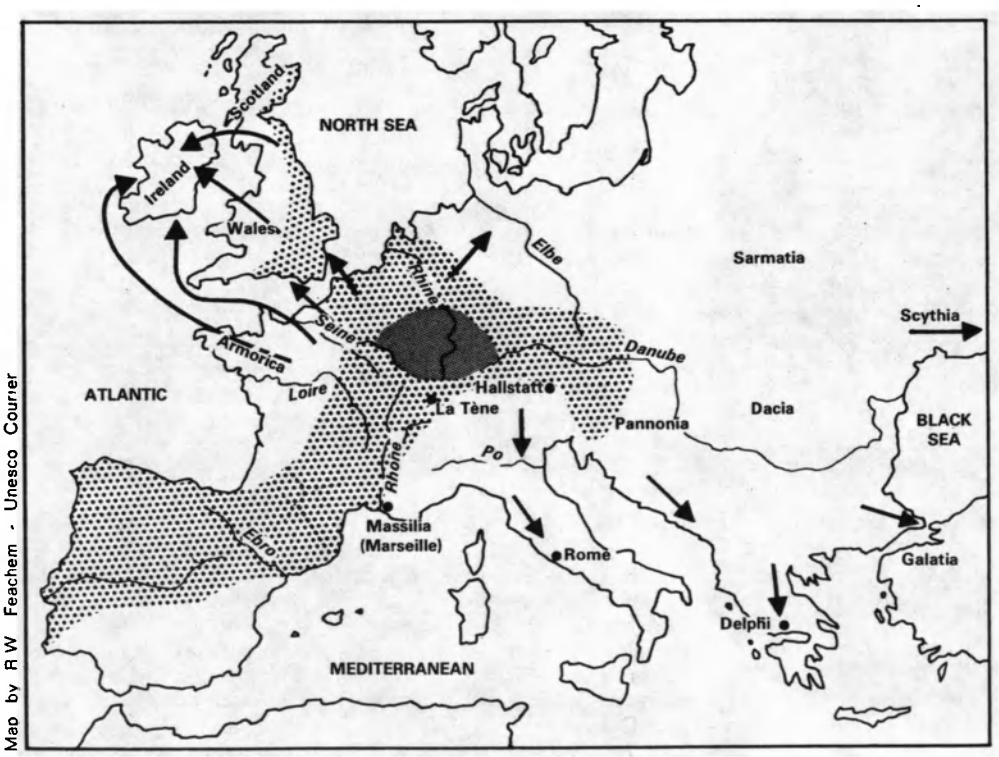
Palaeobotany which can reveal vital facts about plants and diet in antiquity; the study of blood-groupings and gene frequencies, and vastly improved me-

CELTIC EXPANSION IN EUROPE

Area of Celtic settlement beginning 5th cent. B.C.

Expansion of Celts between late 5th and mid-3rd cent. B.C.

Area of birth of La Tène art style



Map by R.W. Feachem - Unesco Courier

Forhistorisk Museum, Moesgaard, Højbjerg, Denmark

Photo © Editions Le Temps, Paris

The manner in which a 3rd century B.C. Celtic craftsman has depicted this face of an eagle-owl comes close to the techniques of a 20th century film cartoonist. With a skilful use of semi-circles, half moons, triangles and other geometrical shapes he has created an immediately recognizable image. The owl forms part of a massive (one kilo) bronze handle mount on a large cauldron discovered in Jutland (Denmark). The Braa cauldron, as it is known, is believed to have been produced in the Bohemian-Moravian region of central Europe. Its presence in non-Celtic Scandinavia is one example among many of the wide diffusion of Celtic art in Europe.

thods of linguistic research can all now assist us in our search for the origins of the people whom we call the Celts.

The origins of the Celts are, for the moment then, still hidden in the dim mists of antiquity. Their reality is with us in their surviving descendants whose temperament and personality still reveal an astonishing affinity with their early progenitors. And it is not only amongst those who still speak an inherited Celtic tongue as their birthright that we find echoes of the powerful tribes who, for hundreds of years, occupied vast tracts of Europe and Asia Minor and threatened and dominated all who came into contact with them.

They have left their mark down to the present day in many subtle ways on the countries which developed from their old tribal strongholds. The "Gallic temperament" owes much to the spirit, vivacity, *joie de vivre* and artistic perfectionism of the Celts. And recently, a professor of the *beaux-arts* from Hungary said in conversation: "In Hungary we are all Celts at heart. Soldiers may come, heroes fall, but the people go on." That then is a summary of the Celtic world at the broadest ends of the spectrum; its importance is profound in any true understanding of the subsequent pattern of European history and development.

Our concern here, however, must be limited to the traditional concepts of the Celts; and for this reason we shall consider them as people who were highly-developed by 800-700 B.C. and whose fortunes rose to a new high between 500 and 250 B.C., when their declining influence and power began to succumb to, but was not destroyed by, the rapid rise of Rome and the imposition of the rules of the Roman Empire on the greater part of Celtic Europe. Ireland remained immune from Roman domination and this factor makes it an invaluable storehouse of treasures from the vital, inde-

Photo © Aerial Photography, Cambridge University, U.K.

pendent world of the pre-Roman Celts.

In order to understand anything about Celtic daily life and spiritual inclination we must then begin with the generally-accepted emergence of the Celtic world as a distinctive culture, that is round about 700 B.C. This culture is designated by scholars as the *Hallstatt* culture.

This is, of course, a "convenience term", because it implies that the culture originated at this mountainous site in the Salzkammergut of Austria and that this was the generative area. This we know was not the case. The new developments in European prehistory heralding the arrival of what we call the Celtic culture manifested themselves all over Europe at roughly the same time.

But it is the richness and wealth of material found at Hallstatt in the 19th century which makes it a useful term for this early phase of Celtic development. Here, in the remote mountains, traces both of a powerful aristocracy and a salt-exploiting labouring class, all composed largely of the old indigenous Urnfield (late Bronze Age) peoples lived and brought about an astonishing technological revolution, like that of their fellows in many other parts of Europe.

Their wealth in this instance was based upon their exploitation of the rich salt mines. Salt is a valuable commodity; its preservative qualities allow meat and other perishable food produce to be preserved, ensuring supplies throughout the lean months of a northern winter. Its healing powers must have been recognized from very early times.

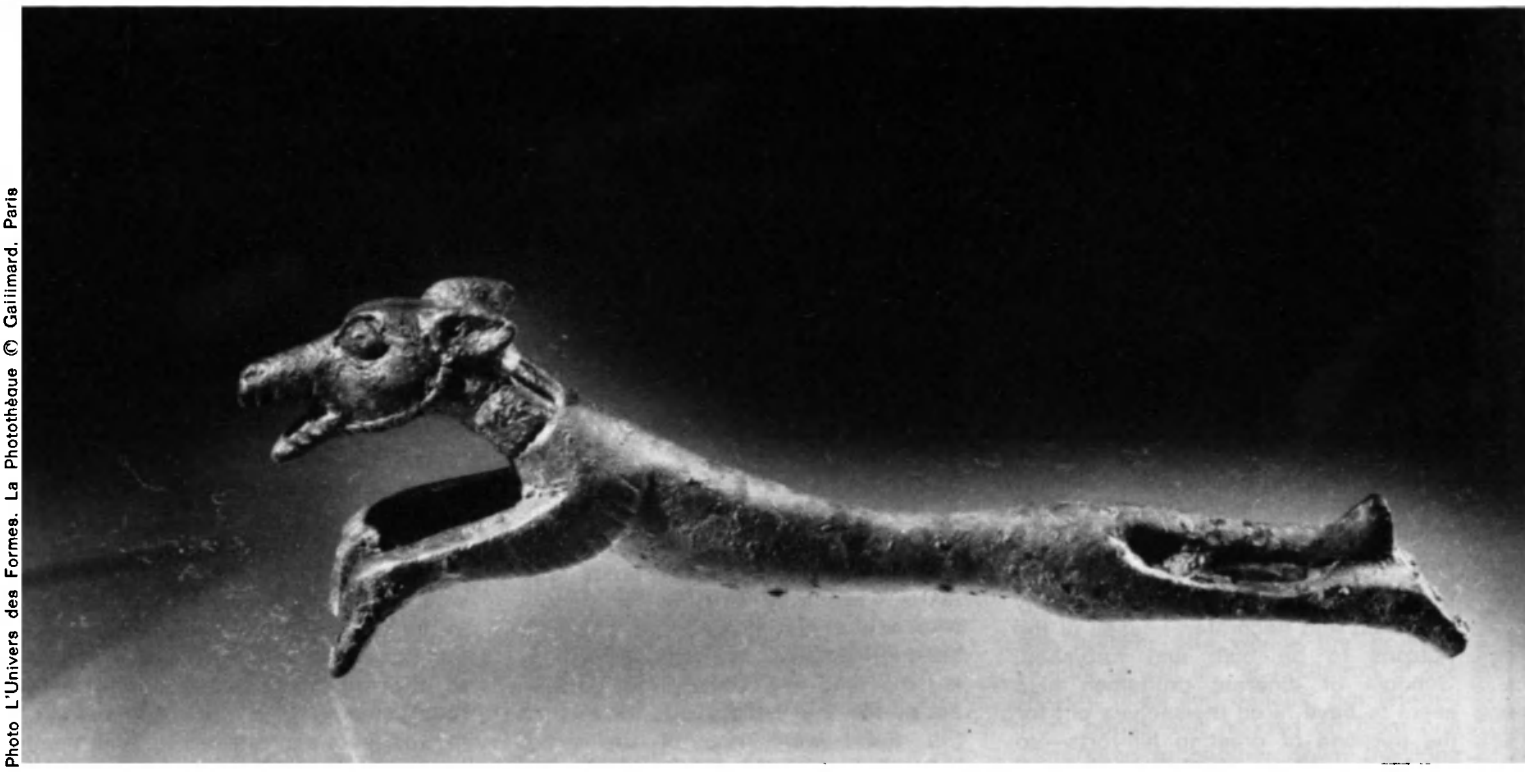
And here at Hallstatt were discovered the graves of the aristocrats who now used iron, not bronze, for their edge-tools and weapons; nobles who buried their dead in splendid wooden chambers (the sacred oak was the most favoured wood) under mounds, surmounted by a life-size statue of the departed hero or his god, or a sacred pillar-stone or ritual wooden post—instead of cremating them as did their predecessors.

In these carefully-excavated graves we can see traces of the lives and the religious beliefs which were to become so common amongst their descendants, the "historical" Celts who appear about 500 B.C. and are known to scholars as the La Tène Celts. At the height of their power—between this date and about 225 B.C.—Celtic dominion stretched from the Baltic to the Mediterranean and from the Black Sea to the Atlantic Ocean.

To return to the Hallstatt Celts. Although they come from outside the historical record we recognize them as Celts from their material culture which was to become elaborated and refined but not substantially changed in the second, La Tène phase.

The testimony of some of the oldest European place-names suggests that Celtic languages were being spoken in Europe long before the ethnographers of the classical world commented on the habits of one of their most distinguished, and certainly their most powerful barbarian neighbours. Long in fact before the technological expertise of the Celts had introduced the use of iron to Europe north of the Alps, and achieved what we may, perhaps, call the first great Industrial Revolution.

We cannot say with confidence what gods these Hallstatt Celts worshipped, but the existing evidence suggests that they differed little from those of their descendants, the La Tène Celts. The increasing archaeological evidence for aspects of pagan Celtic religion having originated far back in prehistory supports the likelihood that they had a



British Museum, London
Photo L'Univers des Formes. La Photothèque © Gallimard, Paris

This immense horse (left) hewn through the turf into the chalk of the Berkshire Downs (U.K.) measures 110 metres from tail to nostrils. Known as the "White Horse of Uffington", it lies near an Iron-Age hill-fort. It strikingly resembles the stylized horses depicted on some ancient Celtic coins(See pages 38-39).

Dogs, natural and supernatural, had a special significance for the ancient Celts. Cu Chulainn ("Hound of Culann") the great hero of an Irish epic, won his name by slaying the savage dog of another legendary figure, Culann the smith, and then perished for breaking the taboo against eating a dog's flesh. Dogs were also companions of the deities and guardians of the Otherworld. Even today Celtic folk tradition abounds in stories of supernatural malevolent dogs, helpful dogs and enchanted dogs. Above, bronze leaping dog (14 cms long).

powerful priesthood, possibly even the renowned Druids themselves.

The honour which they accorded to the dead in the form of burial by elaborate ritual, including in the grave-goods some of the finest work of their craftsmen—superbly fashioned weapons and personal ornaments, pots of fine artistry, perhaps filled with ale for the thirsty traveller on his long journey to the Otherworld; vessels of metal, and even joints of pork—the favourite food of the Celts—all these are indicative of the later widespread Celtic veneration of the ancestors and the cult of graves. These they believed to be entrances to the much-desired life beyond death.

Their four-wheeled wagons—the status symbol of the aristocrats—were buried with them together with their horse-gear. Indeed, all that they would require in the next existence was provided for them. The later Celts replaced the wagons by the light, two-wheeled war chariot as their outward sign of grandeur. The skilful craftsmen who were accorded a high place of honour within the rigid structure of Celtic society—in fact the smith was regarded as semi-divine, possessed of supernatural powers—made vehicles of a delicate, but hardy elegance.

The ancient Celts regarded the boar as the supreme beast for the chase and food fit for gods and heroes. They also venerated it as an Otherworld, magical animal. Below, trio of bronze boars (Ist cent. A.D.) was found at Neuvy-en-Sullias, Loiret (France); the centre one is a nearly life-sized portrayal. Now in the Musée Historique de l'Orléanais, Orléans (France) they rank among the finest specimens of Gaulish animal sculpture.

Photo © Jean Suquet, Paris

These skilled artisans learnt to heat and shrink the iron tyres onto the spoked wooden felloes of the wheels, and to create transport both practical and pleasing to the eye, fit for the proud Celtic noble and his well-bred companion, the charioteer. These light vehicles were drawn by two smallish, specially-bred ponies which were attached to a yoke at the end of a long, and probably squared pole.

The nature of Celtic society, which was highly aristocratic as we have seen, gave employment to craftsmen of all kinds and their assistants, and the patronage and largesse of the powerful nobles and their families ensured a ready supply of artists and specialists of every kind.

Not only were the structurally simple, but no doubt elaborately furnished and decorated houses of the patrons to be built and furbished. Schools of itinerant craftsmen also seem to have hired themselves out for the purpose of creating hill-forts—so much a feature of Celtic life and ritual. They adorned the shrines and created superb vessels and ornaments not only for the use and adornment of the chieftains and their wives, but for the ritual of gift-giving between powerful families within and outside the native culture in order to seal bonds of friendship and promises of peace and allegiance.

All the sources of evidence for the Celts thus point to a highly-stratified society which was divided into three main classes; the priests, poets, prophets and noble warriors; the free craftsmen and farmers; and the great unfree—the people who made possible the rich lives of their social superiors.

But all came within the intricate and ancient structure of Celtic law, the oldest and most complex legal system in Europe, and one with which the Romans had to come to terms and make some compromise. These laws left none without his rights, unprotected, no matter how humble his circumstances unless, having committed some serious crime, he was banned from attending the sacrifices, disowned by his tribe and compelled to live the desperate life of an outlaw.

The Roman use of the term *barbarian* is an unfortunate one; for us, today, the term connotes a picture of a wild savage, deprived of the benefits of civilization. For the Romans the word simply meant someone who was not a Greek or a Roman. Even the elegant Etruscans were barbarians in the eyes of the classical world.

The Celtic houses, different though they were from Roman needs and taste, were fully suitable for people whose everyday lives were spent in hunting, cattle-raiding, fighting, managing the land and in religious observance—for the beliefs and deities of the Celts were one of the great binding factors amongst them. The Romans preferred the quiet gossip of the forum, the leisurely elegance of the bathing establishments, the exotic repast, the impersonal worship of the official gods.

The thatched houses of their Celtic neighbours were often surprisingly large; they provided adequate comfort and shelter for those tired from a long day of activity in the open air. The simple, low tables were sufficient for the plain but plentiful food and copious potent ale of the aristocratic warrior, returned from the skirmish or the hunt.

High, graceful walls of impeccable masonry and shimmering mosaic floors were not missed when the eye could delight in the beautiful metal wine flagons and goblets, the comforting central fire flickering on the exquisite designs and the marvellous workmanship of the skilled Celtic artists and craftsmen. The warm flames reflected the superb weapons and personal ornaments of the vain, feasting nobles, and the richly-decorated shields which were never far out of reach of their touchy owners.

Personal rivalry and the unceasing search for distinction amongst fellow-warriors lent a pleasant sense of potential danger and the possibility of sudden single combat—the favourite method amongst the Celts of settling disputes—to the comfort of the simple fare.

And there was little need for exotic entertainment when the meal was over, such as was necessary for jaded Roman appetites. The noble warriors, their lord and guests—for hospitality was, and still is almost a religious duty in the Celtic world—would settle back and listen to the music of the lyre, to the pleasing voice of the *bard* (poet) singing or reciting, commemorating the feats and prowess of long dead heroes, telling tales of the gods, and praising the generosity and high qualities of the lord of the feast.

These things were fitting and appropriate to the temperament of the Celts, their geographical situation and their chosen, traditional way of life. The fact that they differed from Mediterranean taste and custom did not, on that score, render them barbarous, or the people barbarians.

Certain aspects of Celtic religion did indeed strike the Roman world as barbarous. Amongst these was their custom of head-hunting, their fervent human sacrifices, and the total power of their priests, the Druids. Old Irish tradition tells us that at an assembly or feast no man might speak before the king; but the king himself must be silent if the Druid wished to make utterance.

SALTY CELTS OF HALLSTATT

Right, view of Hallstatt, near Salzburg (Austria). This little town at the foot of the Salzbergtal, a mountain where salt has been mined since antiquity, gave its name to the first main period of the Celtic Iron Age (700-500 B.C.). In 1846, the director of the Hallstatt salt mines, George Ramsauer, discovered a vast ancient burial-ground. Ramsauer worked on the site for 17 years and personally opened almost 1,000 of the 2,500 tombs, bringing to light finds of major archaeological importance which proved the existence of an early iron-using Celtic culture. Weapons, tools, jewellery, bridles and war-chariots, all remarkably well preserved, revealed the skill of Celtic metal-founders and smiths.

Photo © Erich Lessing, Magnum, Paris

HELMETED WARRIOR

This life-sized sandstone statue of a warrior is helmeted but otherwise unclad except for a belt girdling the waist. Dating from the 5th century B.C., it was unearthed in 1963 near Stuttgart Germany (Fed. Rep.). The statue once stood atop a grave mound containing 16 burials but was eventually dislodged and was found lying broken on the mound's perimeter. Below right, a reconstructed burial mound at Tübingen, Germany (Fed. Rep.).

Photo Romisch-Germanisches Zentralmuseum, Mainz, Germany (Fed Rep.)

The Celts believed in their gods and in the powers of the Otherworld to such an extent that religion was an integral part of their daily lives. And, although each tribe worshipped its own gods—apart from a few elevated deities who seemed to be venerated over a wide area—and told its own tales of their origins and adventures, there is an overall unity in the religion which can be detected from all the sources of evidence at our disposal.

The tribal god was father to his people, their provider and protector, leader in battle and host at the Otherworld feast. The king must emulate the god in all things. He must be physically unblemished; his rule must bring truth, prosperity and good government to his people.

The mate of the tribal god was the mother of her people. She was concerned with the fertility of the stock and the people and with the tribal land where she stayed if the tribe, led by its chief god, moved. There she remained bound to the earth she nurtured, facing an invading force with her magic powers and her alternating divine beauty and excessive ugliness. She must be propitiated or destroyed, for the Celts did not believe their divinities to be incapable of death. Over and above these was a wealth of deities of all kinds and local spirits, guardians of sacred wells or venerated groves.

This common religion, widespread Druidic priesthood which took some 20 years of training to achieve, the common languages, the archaic legal system, the delight in genealogy, history, mythology, poetry, and the intense cultivation of oral learning—all these things bound together the far-flung tribes into a people which can be recognized by archaeology, by the writings of the Greeks and Romans, and by their own later records of the ancient oral tradition of their forebears, as Celts.

Unlike the Romans, the Gauls wore trousers and cloaks, suited to their equestrian tastes; the Irish wore tunics and cloaks. The Celtic ideal was tall, blond, blue-eyed, strong of body, bold of spirit. And this indeed is the way in which the artists of their classical opponents portrayed them, passionate in the attack, proud and scornful in defeat and subjection.

The Celtic story is a long and intricate one, and the end has yet to be written. The ancient Celts did not care to commit their learning and beliefs to writing; they used Greek and Latin for their business dealings. This cultivation of the memory has survived in Celtic-speaking areas to the present day where the greatest delight is still in the recitation of the ancient tales and ballads, not learned from books, but handed on from one generation to another down the long centuries by word of mouth.

The finest early Irish epic is the *Táin Bó Cualgne*, "The Cattle-Raid of Cualgne". It is concerned with the rivalry of the goddess-queen Medb and her husband Ailill over the possession of a superb divine bull, the Donn of Cualgne, and the warfare and disasters which result from this conflict. Versions of this ancient tale can still be heard in the Outer Hebrides, told by those who know nothing of its origins ▶

Photo Wurttembergisches Landesmuseum, Stuttgart, Germany (Fed Rep.)

Museum of National Antiquities, St-Germain-en-Laye, France
Photo © Belzeaux-Zodiaque

Horse lovers of the Iron Age

To the Celts, the horse was not only a beast of burden and mount for the hunt but also an animal they associated with several of their deities. Figures of horses and their portrayal on Celtic coins and all kinds of metalwork demonstrate this respect for horses. Above, a magnificent bronze "cult cart" (1st-2nd cent. B.C.) discovered at Merida, Spain, on which a mounted Celt hurtles in full cry after a boar. Celtic metal craftsmen often produced ornately decorated harness fittings like those shown at right. Discovered at the famous Celtic Iron-Age site of La Tène, in Switzerland, this reconstituted harness is now in the Schweiz. Landesmuseum at Zürich. Below, Celtic ingenuity devised this mule-powered harvester on wheels whose teeth tear off ears of grain as it advances. The drawing is of a 2nd century A.D. sculptured relief found in Belgium.

Photo Schweiz, Landesmuseum, Zürich, Switzerland

Drawing from Kölner-Römer Illustrierte, 1975, Historische Museen der Stadt, Cologne, Germany (Fed. Rep.)

or the antiquity from which it has sprung.

One of the passages from the Old Irish tale itself will do much to sum up the Celtic ideal of heroism and beauty in the description of the youthful hero Cu Chulainn, bathed and adorned after violent battle, as he appeared to those in the court of his uncle, King Conchobar. Cu Chulainn was the son of the pan-Celtic god Lugh (Lugus) and the king's sister Deichtire, the hero *par excellence* of the ancient Celtic world.

"Beautiful indeed was the youth who came thus to display his form to the hosts, Cu Chulainn. Three kinds of hair he had, dark next to the skin, blood-red in the middle and hair like a crown of red-gold covering them. A hundred bright crimson twists of red-gold red-flaming about his neck. Seven gems of brilliance in each of his eyes. His dress for assembly that day was a fair mantle, well-fitting, fringed, five-folded. A white brooch of white silver inlaid with gold over his white breast, as it were a bright lantern that men's eyes could not look at for its brilliance and splendour. A tunic of silk next to his skin, bordered with edges and braidings and fringes of gold and of silver and of white bronze. A splendid dark-purple shield he bore with a rim of pure white silver round it. He wore a golden-hilted ornamented sword at his left side. In the chariot beside him was a long grey-edged spear together with a sharp attacking dagger, with splendid thongs and rivets of white bronze. He held nine heads in one hand and ten in the other and these he brandished at the hosts."

"Nine heads in one hand and ten in the other." The Celts not only decapitated their enemies. They worshipped the severed human head to such an extent that it may be said to symbolize pagan Celtic religion to the same extent as the Cross epitomizes Christianity. In one of the stories of the Welsh *Mabinogion* concerning Bran, a giant being whose divine origins are clear, his head, after it has been severed from his body on his own request, remains fresh, an excellent companion, lord of the Otherworld feast, the dispenser of the food and drink of the gods.

The literature of Ireland received written form earlier than did that of Wales, under the aegis of the Christian Church, a Church which in Ireland was unrivalled in its austere devotions, but having at the same time a deeply-rooted love of its native background, its Celtic language and traditions. Although much of paganism is detectable in both the Irish and Welsh

CONTINUED PAGE 16

Photo © British Museum, London

Photo © J.V.S. Megaw, Leicester, U.K.

CRAFTSMEN OF HIGH METAL

Skilled artists and artisans in bronze and iron, the Celts created splendidly decorated objects of everyday use in these metals. Above left, a 1st-century A.D. bronze shield (77 cm. long) adorned with glass studs. It was recovered from the river Thames in London. Detail of shield (above) shows some of its red glass-decorated roundels whose manufacture called for a mastery of complicated techniques. The shield is more likely to have been used for ceremonial occasions than for actual combat.

Bronze helmet (right) measuring 42 cm. between the points of the horns, dates from the 1st century B.C. It too was found in the river Thames and may once have decorated some Thames-side Celtic shrine.

Photo © British Museum, London

Below right, bronze and iron lynch pin from a Celtic horse bridle. The pin was discovered in Germany (Fed. Rep.) close to the site of the "Heidengraben", the largest presumed Celtic oppidum (fortified settlement) in Germany. Below, detail of the head crowning the lynch pin. It has lost the original inlay decorating its eyes.

Photo © J.V.S. Megaw, Leicester, U.K.

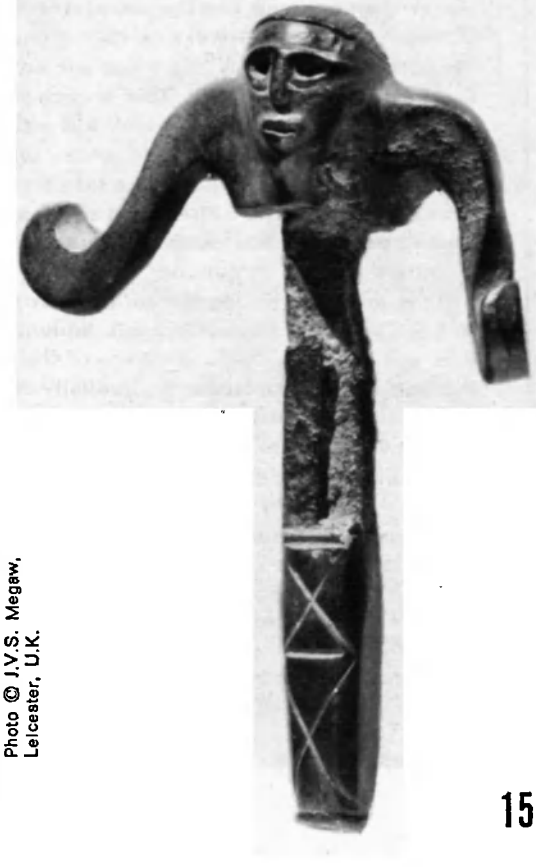


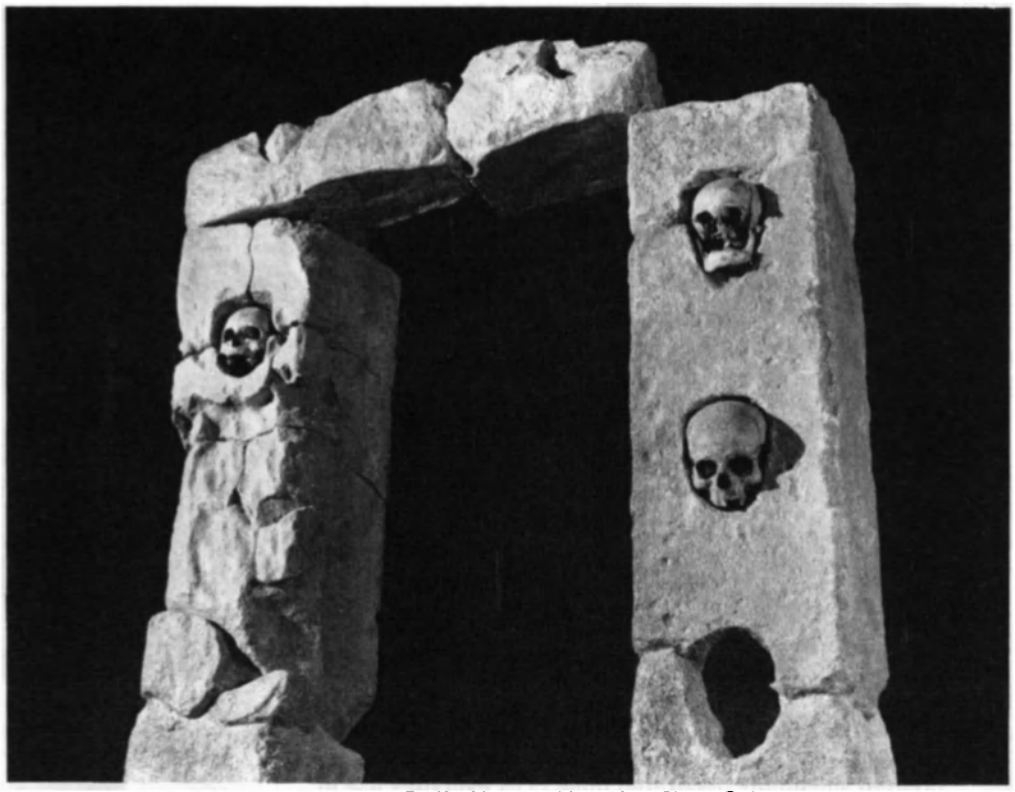
Photo l'Univers des Formes © Gallimard, Paris

literatures—the oldest vernacular literatures in Europe north of the Alps—the Christian scribes were too faithful to the oral tradition to disguise more than the most flagrant examples of pagan practice.

How the Irish Christians managed to accommodate this pagan past to their very devout Christianity is nicely illustrated by the words of the scribe who committed the *Táin Bó Cualgne*—which depicts the Celtic world of about the 1st century B.C.—to writing. He ends his narrative thus:

"A blessing on every one who shall faithfully memorize the Táin as it is written here and shall not add any other form to it. *But I who have written down this story, or rather this fable, give no credence to the various incidents related in it. For some things in it are the deception of demons, others poetic figments; some are probable, others improbable; while still others are intended for the delectation of foolish men."*

■ ***Anne Ross***



Borély Museum, Marseilles, Photo © Lauros-Giraudon, Paris

Lintels and pillars furnished with niches occupied by skulls are an outstanding feature of the great Celtic religious sanctuary of Roquepertuse, near Marseilles (France) dating from the 3rd century B.C. They illustrate the "cult of the head" and confirm reports of classical writers regarding the Celtic custom of cutting off and preserving enemies' heads.

P's and Q's of the Celtic language

The Celtic language is one of the great group of languages known as Indo-European, believed by many philologists to have originated somewhere between the Balkans and the Black Sea. For reasons unknown to us, but which probably included external pressures from people in neighbouring regions, together with ecological factors, a great dispersion of these peoples began; specialists in philology are now taking the dispersal of the Indo-Europeans back to about 2,300 B.C.

With the widespread movements which included all of Europe, apart from the Finnish, Hungarian and Estonian languages (Finno-Ugrian family of languages) and that of the Basques, the once-common tongue became differentiated to gradually form the distinctive European languages of later history. Sanskrit is the most easterly representative of the old Indo-European speech. The Celtic languages are very archaic and, like the social structure, have preserved much of the older forms.

There are three distinctive Celtic languages, or branches of the Celtic tongue. The first and probably the most ancient is that known to linguists as Q Celtic, or Goidelic, modern Gaelic. This branch preserved the original Indo-European *qv* sound as *q*, later becoming *k* in sound, but written as *c*.

This is the branch of Celtic which was spoken and later written in Ireland and introduced into Scotland in the late 5th century A. D., although it may, of course, have been known there already. It also reached the Isle of Man (in the Irish Sea between Ireland and England) where it is still spoken traditionally by some of the oldest members of the community.

There are some traces of it on the European Continent, but in general it would seem to have been the second branch, known as P Celtic or Brythonic or Brittanic, that was the common Celtic language of the Continent of Europe, and Britain until after the Anglo-Saxon settlements gradually displaced it. After that it was the language of Wales and Cornwall, from where it was re-introduced to Brittany from the end of the 5th century on.

In Goidelic, for example, the word for head is *cend* (modern Gaelic *ceann*); in Brythonic *penn*. In Goidelic the word for son is *mac;* in Brythonic *map* or *ap*.

The third and most enigmatic branch is that known as Pictish. The Picts are mysterious Celtic peoples who, from historical times at least, occupied Scotland north of the Forth-Clyde isthmus. Their language is known principally from lapidary inscriptions in which the Celtic element is recognizable but which, like their culture and highly-individual art style (Celtic though it indubitably is) still leaves the problem of the Picts unresolved and a subject of hot controversy amongst scholars.

A. R.

This striking sheet-bronze mask with its spiralling hair, beard of S-shaped furrows and oval eye-sockets that were probably once encrusted with coloured glass or enamel, was found in the Pyrenees. Dating from the 3rd century B.C., it may have represented a Celtic divinity. The mask has a hollow cylindrical neck enabling it to be mounted on a wooden handle.

Tarbes Museum, Hautes-Pyrénées, France
Photo © Yan, Toulouse, France

THE THREE FACES OF CELTIC WOMAN

by Jean Markale

THROUGHOUT the ages every society has tried to define the relationship between man and woman, as a couple and also as members of the prevailing social structure. To do so society has given each a specific place, which varies a good deal according to the customs and traditions of different peoples.

The social structures of the Celts —who include the ancient Gauls, the Irish, the Britons from Britain who later became the Welsh, and the Bretons of the Armorican peninsula (Brittany)— were those of all the early Indo-European peoples. Society was patriarchal and men held first place.

But when we examine legal texts and historical, literary and mythological evidence, it is surprising to discover the high status women were accorded among the Celts compared with some other ancient societies—especially those of the Mediterranean. As regards marriage customs, however, close analogies exist between Celtic usages and those of ancient India.

All Mediterranean peoples, particularly the Greeks and Romans, kept their women in a permanent state of inferiority. In contrast, the Celts conferred on them rights of which women in western Europe were still deprived during the puritanically-minded periods of the 19th and 20th centuries.

There were various reasons for this special feature of Celtic society, but one of them stands out: the Celts who invaded western Europe about the 5th century B.C. were few in numbers and were essentially an intellectual and warrior élite. In the territories they occupied they found populations who were much more numerous; on these the Celts imposed their culture, their language, their religion and their technical skills. From them in turn they took certain customs, especially those concerning relationships between individuals.

The very special status granted to women which we see reflected in the patterns of Celtic civilization were thus inherited from the peoples who had settled long ago in western Europe.

What strikes one forcibly is the relative degree of independence enjoyed by Celtic women in relation to their menfolk. Women could own property such as everyday objects, jewellery and cattle. The Celts allowed personal ownership of goods side by side with collective ownership of land. So women could use their own goods as they wished. They could part with them if they felt so inclined, or acquire others by purchase, in return for services or as gifts. When she married, a bride kept her personal possessions and took them back if the marriage were later dissolved.

Celtic marriage was in any case a flexible institution, based on a contract that was not necessarily lifelong. Women chose their husbands freely— at least in theory, for parents sometimes wished to arrange marriages for economic or political reasons. But even in such cases the girl could air her views on the subject.

Within the marriage everything depended on the economic situation of the two partners. If the woman owned fewer goods than her husband, the latter managed the household affairs without reference to his wife. If the fortunes of both partners were equal the husband was obliged to secure his wife's consent to his decisions. Finally—and this is exceptional in most legal systems—when the

---

JEAN MARKALE, *of France, is a noted authority on Celtic civilization. Writer and specialist in classical literature, he has produced many programmes on the Celts for French radio and television and has published numerous books on aspects of Celtic history and civilization. These include* Les Grands Bardes Gallois *(The Great Welsh Bards; Falaize, Paris 1956),* Les Celtes *(The Celts, 1960),* L'Épopée Celtique d'Irlande *(The Celtic Epics of Ireland, 1971)* La Tradition Celtique en Bretagne Armoricaine *(The Celtic Tradition in Armorican Brittany, 1975), all published by Payot, Paris. His latest book,* Le Roi Arthur et la Société Celtique *(King Arthur and Celtic Society) will appear shortly. Jean Markale's study on Celtic women,* La Femme Celte, *was published this year in English as* Women of the Celts *(Gordon Cremonesi, London).*

Musée Historique de l'Orléanais, Orléans. Photo © Jean Suquet, Paris

In the splendid bronze figure, opposite page, and repeated front and back (left) a Celtic craftsman of 2,000 years ago has captured the rhythm and vitality of a woman performing a sacred dance. The figure is from a large collection of bronzes discovered at Neuvy-en-Sullias, on the river Loire, in France. Other figures found at the site include a male dancer, also nude, musicians and a "juggler" along with cult animals such as stags and boars.

VIVE LA FEMME!

Women were accorded high prestige by the Celts, and female divinities played a major role in their mythology. The striking head of a woman (3) was carved in Gaul some 2,000 years ago. Celtic artists portrayed the goddesses in many guises. The 32-cm. high statue (1) represents the Celtic goddess Epona, protectress of horses. She was widely evoked in Gaul and later throughout the Roman Empire, where she was adopted by the Roman cavalry. The Celts believed in the magical qualities of the number three. The three-fold mother-goddess (2), carved on a stone stele from Burgundy (France) was concerned with fertility, childbirth and sometimes war.

1 Alesia Museum, Alise-Sainte-Reine, France
Photo © « Archéologia » magazine, Paris

▶ woman owned more property than her husband it was she who ran their household affairs, without even asking her husband's opinion.

Historical records and old epic poems have left us some striking examples of such situations. They illustrate eloquently the extent to which women succeeded, in a patriarchal society, in maintaining a certain predominance and an incontestable moral authority.

Equally important was the fact that the wife never joined her husband's family when she married. She continued to belong to the family into which she was born; the price that the suitor paid to *purchase* his wife was a sort of compensation given to her family. And the woman returned to her family if the marriage ended in divorce.

In certain cases—especially when the husband was from another region—the new family created by the marriage was attached to the wife's family; the children born of it inherited exclusively from their mother's side.

The same applied to the royal houses where sovereignty could be transmitted through the mother, or through the maternal uncle. Irish literature and European literature of Celtic inspiration provide notable instances of this practice of making heirs of the offspring of the mother's brother. The most famous example is that of Tristan, the hero of the medieval legend of Celtic origin. He was the heir of his maternal uncle, King Mark.

Outside marriage a sort of concubinage existed, regulated by very strict customs. In Ireland this lasted a long time, even into the Christian era. A man could take a concubine whether he was married or not. If he was married he could do so solely with the consent of his legal wife; but in any case the concubine installed herself in his home only after he had made a contract with her.

The contract's terms included compensation for herself and for her family, and she undertook to stay exactly one year to the day. At the end of the year the concubine could regain her freedom unless she made another contract with the man for the same period.

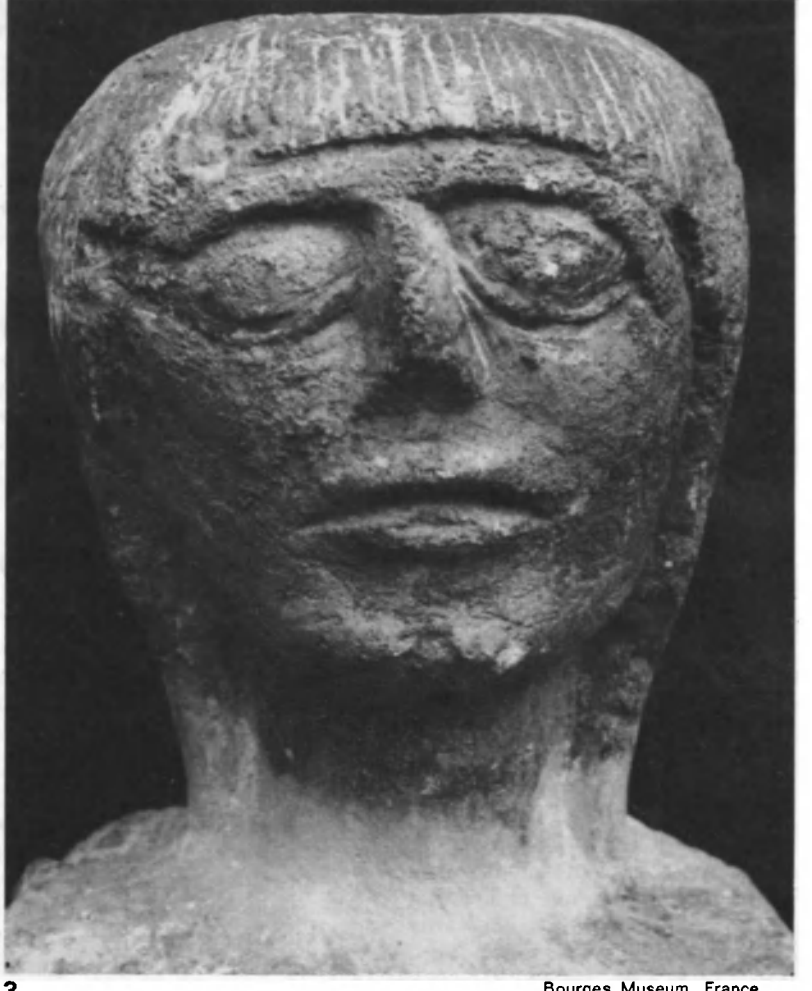
This somewhat strange custom, which has been called "yearly marriage" or "temporary marriage", had the merit of safeguarding the woman's freedom and independence. She was not an *object* bought one day and abandoned the next; she was truly a *person* with whom a contract was made. And if the contract was not respected the concubine could appeal to a judge chosen by herself among the wisest men of the community. These were generally the druids, who were legal advisers as well as priests.

The marriage contract itself was essentially only a provisional agreement that could be broken at any time, so normally divorce was an extremely easy matter. But if the husband decided to abandon his wife he needed serious grounds for doing so. If there were none, he had to pay a heavy compensation, exactly as in the unjustified breaking of any contract.

On her side the wife had the right to leave her husband if he treated her badly or kept a concubine in the house whom she disliked. One well-known example is that of a druid who wanted to bring a concubine into his house though his wife objected. When he persisted, his wife threatened to divorce him. As she owned most of the couple's fortune, the druid thought twice about it and finally gave up his concubine.

Though it was in fact usually the men who wanted to dissolve the marriage, women were also perfectly free to do so. Divorce could be virtually automatic, by a sort of mutual consent. When a couple separated, the wife took back her personal goods and also received her share of all that the household had acquired during the marriage.

2 Museum of National Antiquities, Saint-Germain-en-Laye, France Photo © Roger Ayral, Paris



3 Bourges Museum, France Photo © Franceschi-Zodiaque

This meant that the wife suffered neither economically nor morally, for divorce was in no way linked to the idea of blame. It was simply a contract that had become null and void, and the divorce merely recorded this fact.

The problem of children of the marriage naturally raised difficulties. In principle, the children belonged to their father's family; this meant that they too were protected against any injustice, for family solidarity worked in their favour and they were never abandoned.

They also benefitted from the special Celtic custom of fostering, whereby children were sent to learn manual, domestic, intellectual or martial skills in another family. This also considerably widened the framework of family life by creating links between the child and his adoptive parents.

Children could inherit from their mother as well as their father. Daughters also had their part in the inheritance, though their share was slightly less than their brothers'. But on the whole, in the historical eras (i.e. from the 5th century B.C. to the 12th century A.D.) in Ireland, in Welsh Britain and in Armorican Brittany, Celtic society seems to have done much to protect woman's rights and dignity, including her moral authority.

Examples abound of women who attained power and played a leading role in public life. Boudicca and Cartimandua, for instance, were British queens who became oustanding figures through their natural gifts of wisdom, daring and ability to command.

Basically, the exceptional status of women in Celtic societies comes from the Celtic view of woman as a mysterious creature, attractive and redoubtable at the same time, and possessor of the power of giving life. The entire Celtic tradition, Welsh, Irish and Breton, emphasizes the sovereign quality of women.

The Irish epics, first set down in the 9th century A.D., show us an unusual person, Queen Medb, the legendary queen of Connaught. She incarnates this sovereign quality and transmits it not only to her husband, King Ailill, but also to her numerous lovers to whom, as the ancient texts charmingly say, she was "generous with the friendship of her thighs".

The descriptions given by the authors of the Irish epics are corroborated by the testimony of the Greek and Roman writers of antiquity, who were deeply impressed by the formidable aspect and the burning energy of Gaulish women, always ready to join in a fight to defend their own and their husbands' rights—even taking part in the battles, like veritable furies.

The branch of medieval European literature known as the Arthurian cycle (from the name of the legendary King Arthur) is unquestionably Celtic in origin. It has bequeathed to us feminine characters who are strange in behaviour and unusual in their degree of importance. King Arthur's wife Queen Guinevere (which the old Welsh texts write as Gwenhwyfar, meaning "White Phantom") is perhaps the model of these women who incarnate the idea of sovereignty.

Guinevere is at the very heart of the Arthurian universe. Through her beauty and her talents she helps the knights of Arthur's court to display their prowess and gallantry. Sir Lancelot admits that all his valour comes to him from his love of Guinevere. And how is one to intepret the fact that Queen Guinevere is repeatedly carried off by mysterious warriors, except by their wish to possess the power the queen represents? In all the Arthurian romances Queen Guinevere is presented as the central figure of the court, a sun whose rays illuminate the knights, who can only live with the approval she gives them in reward for their feats of valour.

Like most of the heroines of Celtic legends, Guinevere is a kind of echo of an ancient sun goddess. In all the Celtic languages the word for sun is feminine and that for moon is mascu-

line. *Woman is the Sun*, so we must infer that in ancient times the Celts or their predecessors in Europe worshipped a female solar divinity. We find the face of this goddess in Yseult, the wife of King Mark, and heroine of the story, known the world over, of the tragic love affair she had with her husband's nephew, the young and handsome Tristan.

The legend of Tristan and Yseult originates in Ireland, where we find it in an archaic form that strikingly illustrates the role of woman as postulated by the ancient Celtic peoples. It is by no means a banal love story. According to the Irish archetype, which features Diarmaid and Grainne, it is Woman, Grainne or Yseult, who compels the man to love her. It is she who leads him on, driven by her intense determination to escape for better or for worse with the man she loves.

Her feminine daring and her compelling wish to lead the man into a passionate love affair have come down to us in a very watered-down version of the story of the love philtre that Tristan and Yseult drink unawares. In reality this famous love potion is a disguise for the woman's unshakable and almost superhuman determination. She wants to compel the man to love her despite himself, at the risk of losing his honour and even his life.

This literary reference leads naturally into Celtic mythology, where the face of Celtic Woman has been preserved in its purest form. One theme recurs time after time: that of the supremacy that must be conquered not only by force but through love.

Many Irish and Breton legends tell a story more or less on these lines: a group of young men find themselves in a desert, dying of thirst. An ugly old woman offers them water on condition that one of them will kiss her. They all refuse except one, usually the youngest. He overcomes his repugnance and when he has kissed the cheek of the hideous old crone, she suddenly turns into a beautiful young girl who says: "I am Sovereignty incarnate. By your gesture of affection you have won me."

This theme is found in many parts of the world, but the Celts have given it a special significance, and one that does not alter its symbolic meaning: the Sovereignty embodied by the old woman represents a waning authority. It needs to be regenerated; but only a young man can restore its youth. From this regeneration a new era will arise, peaceful and prosperous for the kingdom.

Many myths and legends have this meaning and it explains, at the deepest level, the famous Quest for the Grail, whose primitive version, completely pagan, not to say druidical in spirit, is a passionate search for the sacred and magic object that one can only reach through the help of a woman with many faces. She is constantly present in the adventures of the hero, and her mission is to lead him to his goal.

In the imagination of the Celts, in their dreams that are symbolically translated into their legends, Woman was the Initiator. It was she who introduced Man into a new world; it was she who gave him his second birth, in the world of higher reality and awareness.

She was either a divinity herself or the priestess of a divinity and the messenger of the gods—this is how the Celts seemed to see Woman—thereby recalling the ancient cult of an all-powerful sun goddess who brings man the warmth of her radiance and gives him power to accomplish his destiny.

But through the very power that she incarnates, Woman alarmed the Celts. They tried to master her, even in their imagination. A Welsh legend which has survived in one of the stories of the *Mabinogion* (a collection of medieval Welsh tales) tells how Man tries to free himself from Woman's domination.

The story is simple but eloquent: Arianrod, daughter of Don, refuses to recognize the child she has had by her brother Gwyddyon and casts a triple curse on the infant. He will never have a name unless she gives him one. He will never have any weapons unless she provides him with them. And he will never find a wife among the human race.

Symbolically Arianrod is refusing her maternal role, with all the social consequences that this brings. Without her the child will have no legal existence; he will be nothing. Only his mother can make the child a member of the community. All this indicates the importance of the mother in the social pattern that the legend describes.

Gwyddyon the father decides to fight against the triple curse. With the help of his uncle Math, who is a master of magic and a druid-shaman, he makes Arianrod speak the name that her son will bear. He will be called Lleu Llaw Gyffes, that is, the "Child with the Sure Hand".

Using magic, Gwyddyon and Lleu disguise themselves and get Arianrod to supply them with arms. Later Gwyddyon and Math literally "fashion" a woman by charms and incantations from the flowers and plants of the hillside. They call this woman Blodeuwedd, "Born of the Flowers" and she becomes Lleu's wife.

CONTINUED PAGE 31

Colour pages

FABULOUS ART OF THE METALSMITH

Page 23

This 4th-cent. B.C. bronze face once embellished a wooden pitcher. The great lentoid eyes, slender moustache and eyebrows meeting above the nose, all depicted by an interplay of curves, are typical features of Celtic art at the beginning of the period known as La Tène (400-100 B.C.). The work was discovered in a Celtic grave at Dürrnberg, near Hallein (Austria).

Stadtmuseum, Hallein, Austria

Page 24

Birds play a major role in Celtic mythology: soaring above the earth they are in contact with the Otherworld that the Celts attained after death. The body of this "cult wagon" is surrounded by an escort of birds with curving necks and beaks. A bronze work, it dates from what is known as the Hallstatt period (700-500 B.C.) and was discovered in Transylvania (Romania).

Naturhistorisches Museum, Vienna, Austria

Page 25

Above, face of a fabulous animal forming part of a 10.5-cm-long bronze mount of the La Tène period. It was found in a grave near Brno (Czechoslovakia).

Moravske Muzeum, Brno, Czechoslovakia

Below, a highly stylized human face in bronze-covered iron (8.5 cms long) decorating a chariot fitting. This 3rd-cent.-B.C. ornament, with its sharp features and great protruding oval eyes is a masterwork of caricature, a comic detail being the large wart on the end of the nose.

Museum of National Antiquities, Saint-Germain-en-Laye, France

Pages 26-27

The early Iron Age Celts cremated their dead. Among other offerings left in the grave, they placed near the cremation urn a miniature "cult wagon", a symbolic substitute for the dead person's own vehicle. This 7th-cent.-B.C. bronze wagon is 35 cms long and was found in a grave at Strettweg in Styria (Austria). The goddess dominating the group of warriors is 22.5 cms high. The portrayal of the group suggests the influence of archaic Greek art.

Landesmuseum Joanneum, Gratz, Austria

Page 28

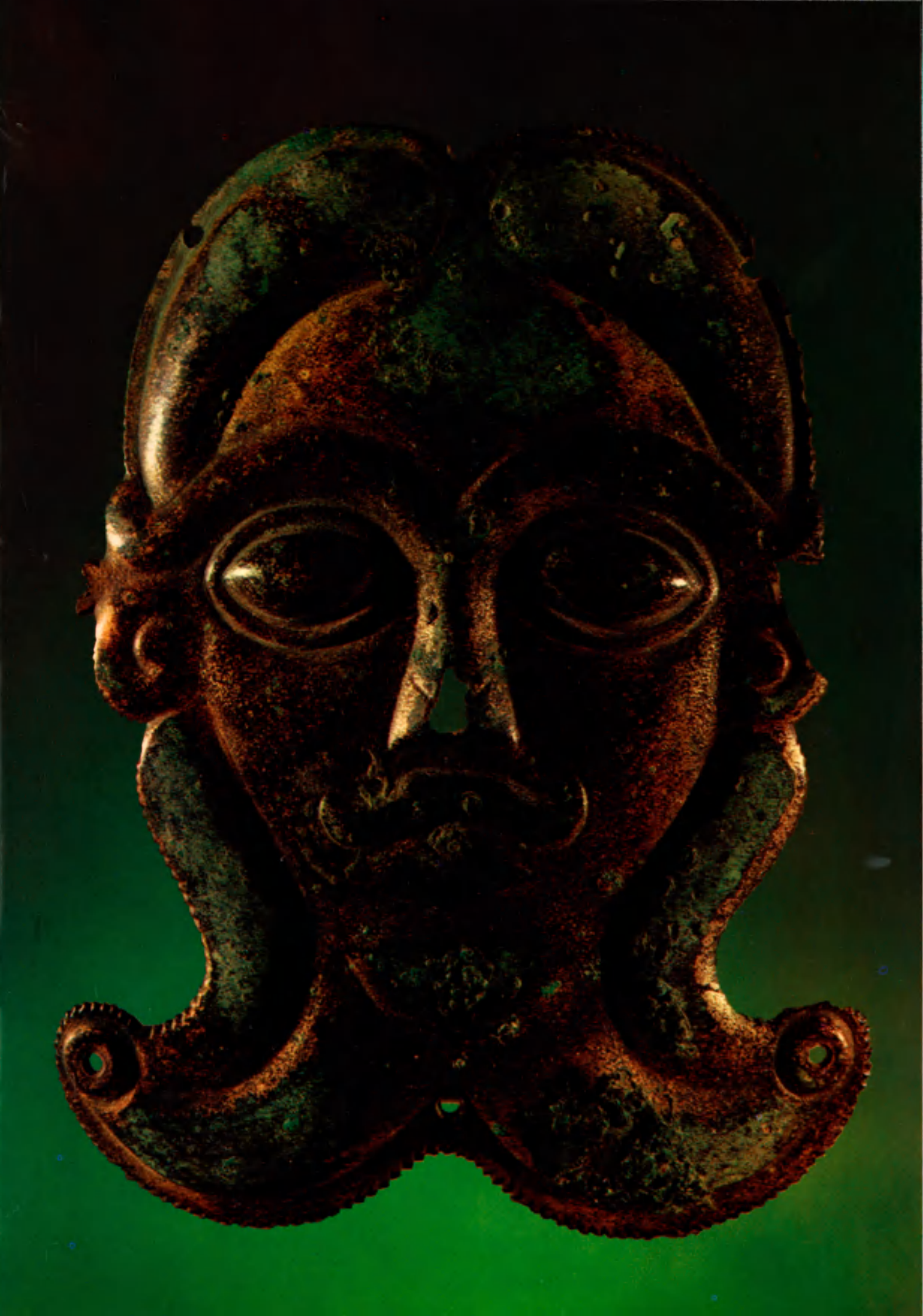
This impressive bronze head of a bull was wrought by a Celtic craftsman some 2,300 years ago. Depicted with a combination of naturalism and fantasy, it may have been the spout mount of a jug or similar vessel. The work was discovered at the same site as the bird shown on our back cover.

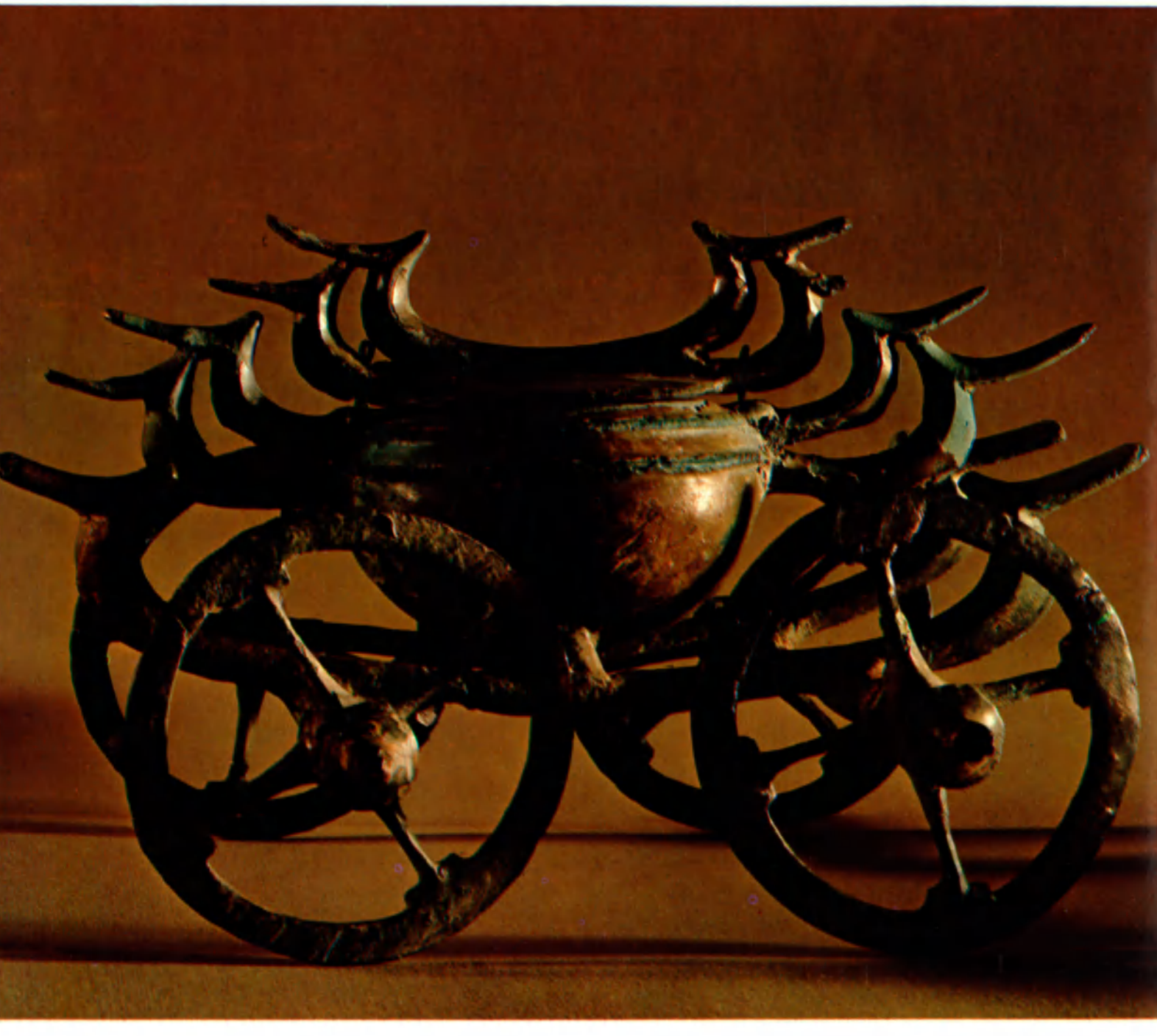
Moravske Muzeum, Brno, Czechoslovakia
Photos © Erich Lessing-Magnum, Paris

Page 29

Copper pail with three friezes depicting scenes of everyday life among the Celts. It was found in Yugoslavia in 1882 by a farmer of the Vace region and dates from the 5th century B.C. The great cremation cemetery of Vace marks the site of a major centre of Celtic culture of the Hallstatt period.

Photo Narodni Museum, Ljubljana, Yugoslavia





Continued from page 22

But at this point the paternal and masculine power of Gwyddyon is thwarted. Blodeuwedd marries Lleu but she meets and falls in love with another young man and runs away with him after having Lleu killed. The rest of the legend describes Gwyddyon's revenge. He manages to bring his son back to life and makes him kill Blodeuwedd's lover, who has abandoned her. Then he goes after Blodeuwedd herself.

But Blodeuwedd is his creature, the product of his mind. He cannot destroy her without destroying himself. In fact his creature has escaped from him. This rebellion of the Flower-Daughter is an intolerable blow to his masculine authority, and to preserve his self-respect Gwyddyon must punish her. But he cannot make the culprit disappear completely; so he transforms her into an owl and relegates her to the night. Symbolically, his masculine vengeance consists in hiding woman away, enclosing her in darkness—and thereby making her feel guilty and rejected.

Thus the legend of Blodeuwedd the Flower-Daughter who hoped to escape from her father's authority and refused to be an Object, claiming the right to be free and to choose her own lover, ends in defeat. This failure appears to have many points in common with what has in fact happened, not only in Celtic societies but in others nearer to our own times.

Woman has always tried to shake herself free from the male yoke and to regain her independence from man. But man has always claimed rights of possession; and as he cannot do without woman as mother, wife or mistress, he has imposed on her taboos steeped in guilt that carry fearful penalties. Their myths reveal that the Celts were very much aware of this. And their society displays an inherent nostalgia for an earlier age when woman played a more important role.

Moreover this woman who is rejected and buried in the darkness of the subconscious is not dead: she lives on, as beautiful and mysterious as ever, always ready to rise again into the light of day, into the conscious mind.

Another Celtic legend, that of the Town of Ys (a legend known throughout Brittany), shows us how the ancient image of woman persists on the troubled waters of the memory.

The heroine of the story is Dahud, whose name means "The Good Witch" —itself a revealing allusion to woman's magical powers. She is the daughter of King Gradlon of Cornwall, and has built for herself a marvellous town on the edge of the sea, or more exactly in a hollow. The town, Ys, is protected from the sea by a great dike (1).

But according to the highly Christianized version of the legend that has come down to us, Dahud led a very dissolute life there. Condemned by God and men, probably because she defied patriarchal laws by being the absolute monarch of her city, she is doomed to perish, and the whole town with her.

A tidal wave submerges the town of Ys; but the legend tells that Dahud still lives in her wonderful palace at the bottom of the sea, and that she is waiting for the right moment to reappear on the surface of the waters. When that day comes the town of Ys will once again be the richest and most beautiful city in the world.

The symbol is again very clear: feminine sovereignty is hidden and buried under the waters, in the darkness of the subconscious. But when it reappears in full daylight the world will regain its harmony and its lost Paradise where the Woman-Sun will reign, eternal and all-powerful, giving life and the intoxication of Love.

This is why in the great wealth of Celtic legends we find so many marvellous adventures of heroes who set out to seek woman in all her aspects, even the strangest.

Somewhere in the Ocean towards the setting sun exists a wondrous land called the Isle of Avalon. It is the isle of Appletrees. On Avalon are trees that produce fruit the whole year round, and sickness and death are unknown. The island is the home of beauty, harmony, colour, richness and fertility; and it is inhabited by women.

They are mysterious faery women, ancient goddesses, who await heroes that have dared to risk the wildest adventures. And men, having banished women to darkness, spend their lives seeking this Land of Enchantresses, because they know they will never attain happiness until they rediscover their original purity, the purity of a lost paradise. The Celtic adventure always ends on the shores of the Isle of Women.

■ ***Jean Markale***

(1) The word Ys means "low". The town of Ys is thus the Low Town.

IRELAND'S BOOK OF KELLS

Never having been invaded by the Romans, Ireland continued tenaciously to preserve its Celtic heritage. Even when Christianity supplanted paganism in Ireland, the thread of Celtic continuity was maintained. Irish monks wrote down the traditional Celtic vernacular literature which thus became the oldest in Europe after Greek and Latin. Traditional Celtic art continued to flourish well into the Middle Ages as the magnificent art of Irish Christianity. A masterpiece of this Christian Celtic art is the *Book of Kells*, a large illuminated manuscript (33 cm. by 24 cm) of the Gospels, written in the late 8th or early 9th century on thick polished parchment. Shown here is the symbol of St Mark, an enlarged detail from the opening of St Mark's Gospel, from the *Book of Kells*. The first words of each Gospel have a whole page to themselves, richly decorated with typical Celtic trumpet and spiral patterns, stylized birds and beasts and imaginary monsters. The *Book of Kells* originally had about 730 pages, of which some 670 have survived and are now preserved at Trinity College, Dublin (Ireland).

Photo © John Kennedy, Dublin

ARTISTS WHO RESHAPED REALITY

by René Joffroy

BY virtue of its outstanding quality and originality, Celtic art must be considered one of the most remarkable aesthetic developments in human history.

In using the term Celtic art, however, there is a risk of perpetuating a misunderstanding that arose in the 19th century when examples of an original art form, either previously unknown or else disdained, began to be discovered. This misunderstanding is still found in a number of recent books which attribute to the Celts certain megalithic monuments that antedate them by several thousand years.

Some specialists consider the people of the Bronze Age (the first half of the second millenium B.C.) as proto-Celts; others maintain that the appearance of the Celts on the stage of history coincides with the emergence of the Iron Age cultures. But most writers agree that the strictly Celtic period belongs to the late Iron Age.

Yet so many changes took place in this period that one may well wonder whether it represented the development of a single culture or whether these changes reflect the influence of outside forces and different peoples.

The late Iron Age, which is still known as the La Tène epoch, from the name of an archaeological site discovered in Switzerland a little over a century ago, has been subdivided into three periods because of the variety of archaeological findings made there.

La Tène art did not come about suddenly. It owed much to earlier aesthetic developments in the widespread territories that the Celts overran, and to the contacts they had —more numerous than was formerly supposed— with the so-called classical civilizations, as well as with the art of the steppes. But one should note that La Tène art was scarcely influenced by the art of the early Iron Age.

It has sometimes been said that there was a gap between the Hallstatt culture (named from the site of a Celtic settlement in Austria, see page 12) and that of La Tène. From the point of view of art there was a real break between the two. The art of the early Iron Age was based on straight-line geometrical patterns, whereas curves and counter-curves are predominant in true Celtic art.

The Celts loved beautiful objects and lavished as much care and skill on making household pots as on fashioning their most precious ornaments. Their taste for artistic enrichment led them to embellish some imported works that were not ornate enough for their liking. A Celtic metalsmith covered this wooden bowl (below) with gold openwork mounting. Celtic craftsmen of the Rhineland, where the bowl was discovered, were past masters of the art of repoussé (raised) metalwork. Opposite page, enlarged detail of two gold neck-rings, a chance find unearthed by a bulldozer at Erstfeld (Switzerland) in 1962. Dating from the 4th cent. B.C. (like the bowl), they display a remarkable combination of naturalism and fantasy in which the Celtic goldsmith has interlaced half-animal, half-human creatures. On neck-ring at left they are attached like Siamese twins, one facing into the ring, one facing outwards. On neck-ring at right is a large-eyed creature with snub nose and short curling horns.

Photo Bildarchiv, Preussischer Kulturbesitz, Berlin

RENÉ JOFFROY *is curator-in-chief of the Museum of National Antiquities at St-Germain-en-Laye (France). He has carried out excavations at many prehistoric sites in France and is particularly well known for his archaeological work on the oppidum (fortified settlement) of Mont-Lassois at Vix, eastern France. Here in 1952 he uncovered the tomb of a Celtic princess containing a remarkable collection of Italo-Greek objects. Among his published works are* La Tombe de Vix *(The tomb of Vix), Presses Universitaires de France, Paris, 1954;* Les Sépultures à Char de l'Age du Fer *(Iron Age chariot burials), Picard, Paris, 1958; and* L'Oppidum de Vix et la Civilisation Hallstattienne Finale dans l'est de la France *(The oppidum of Vix and the late Hallstatt civilization in eastern France) Les Belles Lettres, Paris, 1960.*

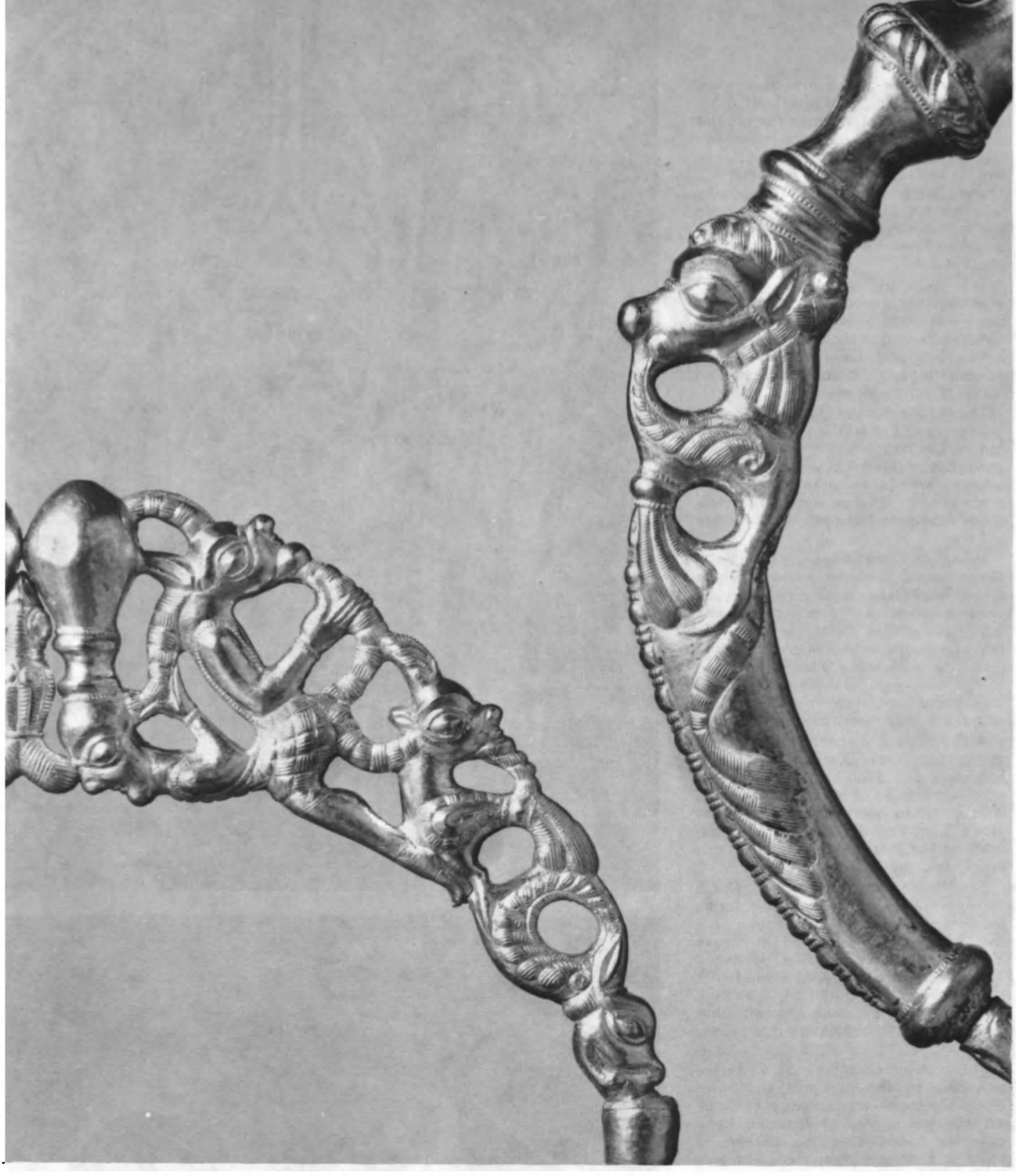


Photo Schweiz. Landesmuseum. Zurich, Switzerland

If we consider the different types of art objects involved, we find that most of them are articles of everyday use, such as weapons and jewellery, and ceramic work that has been decorated to some extent. Except for the occasional piece of monumental sculpture found in southern France and in the Rhine Valley, practically nothing is known about the Celts' architecture, for the obvious reason that they did not use stone to build their dwellings. Their homes were simply huts with wood and mud walls that quite naturally have not survived.

We may, however, attempt to outline chronologically the various styles that succeeded one another over the five-hundred-year history of Celtic craftsmanship and art, and use this as a framework to try to bring order out of its infinite complexity.

By the middle of the fifth century B.C., Celtic art had already acquired its main themes. Greece had provided it with a basic motif, namely the palmette frond. The Celtic palmette, however, differed from its Greek counterpart in that it was more simplified and yet complicated by additional features that overburdened it and deprived it of its original character.

There is still a certain rigidity, or rather a kind of symmetry, in the early style that is usually described as severe, whereas in the 4th century B.C. various influences were mingled, compounded and blended to form what is known as the Waldalgesheim Style, named after a princely burial site in Germany.

Side by side and sometimes intermingled with flowing geometrical curves, there appear animal and human forms. But the Celtic artists were no respecters of reality. Animal shapes were distorted, made monsterlike and twisted to form complex designs.

Purity of line and a firm style gave way to flexibility, profusion and ornamental excess. This taste for greater artistic enrichment appears on certain drinking vessels imported from Greece which were discovered in Germany. Their Celtic owners had apparently felt that the objects themselves were not sufficiently ornate and had their outer surfaces covered with gold leaf decoration.

This technique of applying gold leaf was used on a wooden bowl found at Schwarzenbach (Germany) and on a remarkable flagon unearthed at Eygenbilsen (Belgium). Gold jewellery, torcs or neck-rings, and bracelets present an amazing variety of styles.

The recent discovery of a number of gold torcs at Erstfeld in the Swiss canton of Uri has brought to light fresh examples of this art in which fantasy is blended with a remarkable sense of composition. Human monsters criss-cross with distorted animals in intricate patterns.

When metalwork from the Italian and Greek world became known to the Celts, especially much-prized bronze vessels such as *oenochoes* (wine jugs) and *situlae* (pails), a need was felt to embellish them. Gold bands of *repoussé* work were therefore applied to the wine jugs. Sometimes the vessels themselves were copied and the imitations surpassed the originals.

A Celtic wine jug with a three-lobed spout, found at Dürrnberg (Austria) has its sides decorated with foliated scrolls, the base of the handle adorned with a human head framed with interlaced S motifs, and two fantastic animals whose heads end in long trunks supporting the rim of the vessel.

The finest examples of this Celtic work, inspired by classical art forms but adapted to Celtic tastes, are two wine jugs discovered at Basse Yutz, near the town of Metz (France). The vessels are richly decorated with coral dots and plaquettes. A strange animal forms the handle and two other equally fantastic beasts are fitted along the rims.

This use of coral, a substance unknown to the classical world—or disdained by it—was common in Celtic art where it served to decorate many objects. Later, when the markets of the Far East absorbed the coral produced in the Mediterranean area, it was replaced by red enamel which was in general use down to the end of the La Tène period.

Combat chariots—small, light, two-wheeled vehicles of wood drawn by a team of horses—were decorated with *phalerae*, bronze open-work discs, which reveal the great technical skill of Celtic craftsmen who were able to transform heavy metal into thin leaf and lacy filigree.

Certain tombs discovered in the north-eastern area of France, especially those containing the bodies of chieftains buried with their combat chariots, have yielded magnificent

CONTINUED PAGE 37

Salzburger Museum, Salzburg, Austria
Photos © Erich Lessing-Magnum, Paris

A taste for wine and fantasy

The Celts were reputed to be prodigious drinkers. Through their trade-links with the Mediterranean world they imported Greek wine via Massilia (Marseilles) and other ports. This superb bronze *oenochoe,* or wine-jug, (right) exemplifies the technical mastery and stylistic elegance with which the Celts embellished their drinking vessels. It dates from the late 5th cent. B.C. and was discovered at Dürrnberg (Austria). The upper part of the handle (above) has the form of a strange beast devouring a human head. Its lower part (above left) is decorated with a human head surrounded by scroll-like motifs. A grotesque little monster (left) embellishes each side of the jug rim. These figures have leonine tails and a trunk-like extension of the head ending in a whorl. On each monster's back is the profile of a bird.

Photo © British Museum, London

1

2

Curves and knobbly twists

Celtic men and women alike were greatly attached to jewellery. Celtic jewellers worked in a variety of metals and styles, and their creations display a remarkable flair for elegant ornamentation. The most characteristic Celtic ornament was the torc or neck-ring. (1) This torc, made of eight twisted strands of electrum (a silver and gold alloy) was discovered at Snettisham, Norfolk (England). Each strand consists of eight twisted wires soldered into the chased end-pieces. (2) Bronze pendant with openwork "S" motifs, about 4 cms in diameter (Bussy-le-Château, France). (3) Detail of a gold bracelet (Waldalgesheim, German Fed. Rep.). The distinctive style, with its writhing and asymmetrical plant spirals, suggests Scythian influence. This style is believed by some authorities to be the work of a single metalsmith, the so-called "Waldalgesheim Master", who may have lived near the Rhine in the late 4th cent. B.C. (4) Gold armlet (3rd cent. B.C.) found at Aurillac (France). Artistic sleight-of-hand creates an impression of acorns, buds and leaves, but the design in fact owes nothing to nature. (6) 3rd cent. B.C. bronze chariot ring (Paris, France) embodying three human masks which may be Gaulish interpretations of the face of Cu Chulainn, hero of a famous Irish epic. (5) An unusual bronze brooch from Manetin (Czechoslovakia) its bow decorated by a 8.8 cm human figure. Marks and sockets on the body were probably inlaid with coral.

Cabinet des Médailles, Bibliothèque Nationale, Paris
Photo © Belzeaux-Zodiaque

4

Museum of National Antiquities, St-Germain-en-Laye, France
Photo © Belzeaux-Zodiaque

6

luseum of National Antiquities, Saint-Germain-en-Laye, France
hoto © Belzeaux-Zodiaque

Rhein-Landesmuseum, Bonn, Germany (Fed. Rep.)
Photo © J.V.S. Megaw, Leicester, U.K.

3

5

apadoceské Muz., Plzen, Czechoslovakia
hoto © from "Art of the European Iron Age",
y J.V.S. Megaw, New York, 1970

specimens of this art. Among them are triangular openwork plates, thought to be chariot-shaft ends, decorated with opposing S forms in a continuous lyre pattern and rows of tiny coral rods along the bottom.

Conical helmets made of sheet bronze were found in several graves. Some of them are decorated with incised palmettes or coral beads. But the most impressive of these is a later one from Amfreville-sous-les-Monts in northern France. It is formed of a bronze headpiece on which has been affixed a gold band stamped with triskelions, typically Celtic threeway designs made up of spiral lines.

Bronze jewellery constitutes another important branch of Celtic art with its masses of bracelets, torcs and fibulas (brooches).

Bracelets are found in the graves of both men and women. They are made of flat or twisted metal bands chased with parallel or oblique lines. The bracelets are usually broken rings with knob-like terminals or tips that can be clasped. The bands are sometimes pierced.

Torcs or rigid neck-rings are made of metal bars, usually bronze, ending in terminals of varying size that are occasionally hollow. Along the outer edge they may have a flowing pattern made of S's or spiral lines in relief. Torcs were worn by women at the beginning of the late Iron Age, but subsequently seem to have been reserved for heroes or gods. The large-sized gold torc recently found at Mailly-le-Camp in eastern France, and now preserved in the Museum of National Antiquities at St-Germain-en-Laye near Paris, is apparently one of the latter type.

Clothes were fastened together by means of brooches, called fibulas, which offered scope for all manner of intricate decoration. Those from the Champagne district of eastern France are of relatively simple design, whereas in Central Europe we find a whole series of these ornaments called "mask fibulas". Here Celtic craftsmen gave free rein to their imagination, combining fabulous animals with human shapes that border on caricature in an unreal phantasmagorical world where dream and reality, naturalism and abstract art, go hand in hand.

Representations of heads seem to have had a magical or religious purpose as well as an aesthetic one.

This motif is used so frequently on jewellery and discs that some art historians have been led to speak of an "exaltation of the head" among the Celts.

An echo of some such cult is reflected in Celtic architecture. The entrance to a sanctuary discovered at Roquepertuse in the south of France, and now preserved in the Borély Museum in Marseilles, is decorated with small niches that still contain human skulls. This is an exceptional vestige since, as we have said, the Celts used no durable building materials. It was only after the Roman conquest that the use of stone became common.

It seems, however, that the "Gauls" —the Celts who inhabited Gaul—were sculptors. Caesar mentions their *simulacra* (or images) and this term may refer to statues. No stone statue dating from before the Roman conquest has ever been discovered in France, though pillars decorated with human heads have been found in Germany at Pfalzfeld and Holzgerlingen.

But although many grave sites have been excavated in what was formerly Gaul, no sculpture has come to light. It is true that the figure of a two-headed god, a kind of thin-lipped, straight-nosed Janus was found in southern France, where the Roquepertuse rock sanctuary was also discovered—but this area had no doubt come under the influence of the Ligurians, a non-Celtic people.

A curious head of a warrior with protruding eyes, a flat face with moustaches and oddly spiralling eyebrows, was discovered at Msecké Zehrovice (Czechoslovakia), in a square enclosure where a cult was practised. The torc round the neck indicates that this strange face, now in the Prague Museum, dates from the first century B.C. The influence of this original art was still felt long after the Roman conquest of Gaul, however, since idols of stone or sheet bronze have been found in areas that were purely Gallo-Roman.

One is a small limestone statue of a god found at Euffigneix in eastern France. The god is wearing a torc with buffer-like terminals. On his chest is the figure of a boar; on one side is a great staring eye, and on the other an ear. Was this the portrayal of a god of the hunt?

The head of another statue, known as the Bouray god, is cast in two sections and the body is of sheet-bronze. The god is represented in a crosslegged position. His feet seem to end in deerlike hooves, and his enamelled eyes give him a fixed expression.

But figurative representation is rare. The Celts did not usually give their gods human form. When the Celts pillaged the temples at Delphi in the year 278, Brennus, their leader, was scandalized to see statues of the Greek gods in the likeness of human beings. This seemed sacrilegious to him because while the Celts adored the forces of Nature, they portrayed them only symbolically in their art. For this reason Celtic whorls and spirals have been interpreted as being emblematic of lightning, and their three-way motifs as embodiments of the protection afforded by the magic number 3.

The famous silver cauldron of Gundestrup (now in the Copenhagen National Museum) has caused much controversy. This large vessel, faced inside and out with decorative silver plates, was found in a peat-bog in Denmark. Its decorative motifs recall the whole range of Gaulish mythology. Specia-

CONTINUED PAGE 40

CELTIC COIN FANTASIA...

The coins minted by the Celts are no doubt one of the most important innovations in Celtic art. Celtic artists took Greek coins as models and rapidly transposed the classical Hellenistic images into an extraordinary Celtic fantasia. Strangely enough the beauty and originality of these coins has only recently come to be recognized and appreciated.

... OF HEADS

Coins on upper half of page show how a classical head of a Greek god, such as the silver coin minted by Philip II of Macedon in the 4th cent. B.C. (coin 1) was transformed by the Celts into a riot of curves and circles which surpasses reality, ante-dating non-realistic art by some 2,000 years. Hair is depicted in flowing spirals and counter spirals, accentuated at the expense of the face (3, 4, 5) or reduced to bulbous leaf patterns (7). The head explodes into a myriad of fragments (6,9) or takes on the aspect of strange hieroglyphics (8).

... AND HORSES

Coins on lower half of page show how the horse—one of the favourite motifs of Celtic art—was metamorphosed from the classic Greek model (No. 2, which is reverse side of coin 1 above) into blobs and triangles, commas and exclamation marks, dangling leg bones and bean-like bodies to achieve a powerful combination of semi-abstract (10, 12, 13) and abstract forms (11). The striking example of a human-headed horse shown in coin No. 12 is an explosion of whorls and curves in a fantastic cavalcade that is light years away from the Greek model.

Photos 1, 2, 4, 8 Hôtel de la Monnaie, Paris. 5, 6, 7, 9, 10, 11, 13, Bibliothèque Nationale, Paris. 3, 12 Jean Suquet, Paris.

lists disagree as to its age. Some date it to the first century B.C. ; others consider it more recent and to have actually been produced in the Christian era (see page 42).

Celtic artists may well have displayed their finest talent in the minting of coins (see pages 38-39).

Originally their coins were imitations of the gold stater struck by Philip of Macedon (356-336 B.C.). The obverse of this coin bore a head of Apollo crowned with a laurel wreath; on the reverse was the "biga" or two-horse chariot, an allusion to the Olympic games in which Philip's chariots had been victorious.

Gradually the motifs of this prototype were Celticized. The hair became flowing spirals, strings of beads and cascading curls; the eye was enlarged; the symbols and motifs of classical Celtic art—spirals, discs and triskelions—were increasingly used. The horse was dismembered and put back together to form a number of mythical creatures, some with human heads—or else was replaced by the wild boar, birds or snakes.

Every tribe had its own decorative style and this makes the study of Celtic coins difficult because certain esoteric symbols are intelligible only to specialists.

Each coin is an epitome of an art which succeeded in making a harmonious blend of curved geometrical patterns and unreal figures in extremely free linear designs. This is a two-dimensional, decorative art.

Despite local variations, it had a wide influence in Western Europe, extending as far as Ireland which escaped Roman domination. From there it was brought back to the continent in the 9th century by Irish missionaries, and ultimately became one of the sources of Romanesque art.

■ ***René Joffroy***

Photo Moravske Muzeum, Brno, Czechoslovakia

In regions occupied by the Celts, between Hungary and Ireland, portrayals of Janus (twin-faced) heads have been discovered. They are thought to reflect the belief of the Iron Age Celts in the power of divinities to look forwards into the Otherworld and backwards into the world of the living. Right, Janus-faced stone statue (2nd cent. B.C.; 23 cm. high) found at Badacsony-Labdihegy (Hungary). Twin faces were also often used for ornamental motifs as on the bronze mount shown above. It was unearthed from a grave at Malomerice in Brno (Czechoslovakia) and dates from the 3rd century B.C.

EASTERN EUROPE DISCOVERS ITS CELTIC PAST

AS for Iobath, after leaving Ireland with his people after the conquest before described, they settled in the northern islands of Greece. *They were there till numerous were their children and their kindred. They learned druidry and many various arts in the islands where they were until they were knowing, learned, and very accomplished in the branches thereof. They were called Tuatha De, People of the Goddess.*

This passage comes from the early Irish Book of Invasions, a work which provides an account of all the various peoples who came and settled in Ireland. In it is embedded much mythology and a great deal of historical material; the association of the Irish with the east is frequently stressed in the early tradition, and developments in archaeology in Ireland are increasingly demonstrating the veracity of this great corpus of archaic literature.

The Celtic controversy is not new. Scholars have argued about this complicated subject for generations, and it has remained unresolved. In 1934 the eminent French archaeologist, Henri Hubert, wrote:

> "It is in the very west of Europe, in the islands and peninsulas, that the Celtic languages are still spoken. Which is the truer picture? Did Celticism survive in the western end of its domain because it was most firmly established there, or because it was driven there? Is it not in these parts that we should look for the main mass of the Celts, their origin, their purest type? Here, at the beginning of a story bristling with contradictions, is a first conflict."

And the conflict remains unresolved. Much attention has been paid to the Celts of the western world, at the expense of their eastern brothers. Now a new interest in their origins, together with improved scientific and linguistic techniques, are causing the countries of eastern Europe to study their Celtic past and to evaluate its contribution to the formation of their distinctive cultures.

Conferences such as the international Unesco symposium, held in Hungary in May 1974 for the purpose of discussing the eastern Celtic World are invaluable; they bring together specialists who, by their combined researches and disciplines, can guide and inspire each other in this fascinating field of study.

Given that there was a fundamental homogeneity throughout the wider Celtic world, regional variations and specialities must be expected. And it is in the east of Europe that some of the most exciting discoveries are being made.

From 400 B.C. the Celts became the dominant power in the northern Alpine regions, from France to Hungary. And it was in the east that some of the finest metalwork was created, inspired by the toreutic genius of the Celtic artists.

One of the most striking ritual objects ever created by the Celts is the silver cauldron found in the last century at Gundestrup, Jutland, Denmark. It had been deliberately dismantled and laid as a votive offering in a bog.

The workmanship is remarkable and the subjects portrayed are all religious. The outer plates consist of portraits of various gods and goddesses; the inner ones show scenes from their cult legends. The base of the inside of the bowl depicts the killing of the divine bull, an important cult animal in Celtic religion.

The cauldron is dated to somewhere between 200-100 B.C. All the figures and attributes portrayed are common to the wider world of Celtic belief. The cauldron was believed to have been manufactured in Gaul and taken to Denmark for some purpose at which ▶

Balaton Museum, Keszthely, Hungary. Photo © Gelencser Ferenc, Budapest, Hungary

1

Photo National Museum, Copenhagen

The Gundestrup treasure

Celtic legends on a silver cauldron

2 Photo © Erich Lessing-Magnum, Paris

3

Probably no other surviving relic of protohistoric European craftsmanship has occasioned so much commentary and controversy as the famous silver cauldron found in 1891 at Gundestrup in Jutland (Denmark) and now preserved in the National Museum, Copenhagen (photo 1). For many years, it was thought to have originated in Gaul, but scholars have now established that it came from a workshop in Celtic eastern Europe, possibly in Hungary, early in the 1st century B.C. The cauldron is believed to be a war trophy brought back to Denmark and cast as a votive offering into the peat-bog where it was discovered. Made of elaborately chased silver plates, the cauldron (diam. 70 cms) illustrates, with its teeming decorations of human and animal figures and fabulous

4

Photo © Roger Ayral, Paris

Photo © Erich Lessing-Magnum, Paris

5

creatures, a story whose significance is not yet fully understood. Scholars are still trying to explain the scenes and to identify characters such as the figure with the horned helmet (5). Some authorities see in this warrior a portrayal of the valiant Cu Chulainn, outstanding hero of the ancient Celtic world. On one plate (2) a cross-legged antlered figure (often identified with the Celtic god "Cernunnos", the horned one) holds a neck-ring in one hand and a serpent in the other. Among his attendant creatures is a dolphin ridden by a man. In another scene (3) a deity plunges a victim into a bucket which has sometimes been identified as the Celtic "cauldron of plenty". Another divinity (4) brandishes two animals, probably dragons.

we can only guess. But, although clearly showing strong Celtic influence, there is an element in the work that is foreign to Gaulish tradition.

Scholars have been working on this superb vessel for many years, and it has now been finally established that it belongs, not to western Celtic Europe, but stems from some distinguished atelier in the eastern Celtic world—perhaps Dacia, perhaps Hungary, but certainly from a country familiar with the same religious concepts as the western Celts.

Amongst the treasures that the eastern confines of the Celtic world have yielded are the remarkable series of pottery vessels from burial mounds at Sopron, Hungary. Dating from the late 7th century B.C. these vessels are not remarkable in so far as they are composed of valuable material, but because they are decorated with incised figures which give us a rare insight into the everyday lives of the people who lived and worked in this fascinating region where Celts from both east and west seem to have met and developed their own distinctive art style.

The Sopron pots cast light on the clothing and activities of the people of Hallstatt Europe and add a touch of humanity to the bare bones of archaeology and the confused realms of mythology. On these vessels we can see men fighting men, wearing the trousers which typified the barbarian world and were to be the typical garment, together with the flowing cloak, of the La Tène Celts of the historical period. Women wearing patterned bell-shaped skirts also fight each other, using the time-honoured weapon of tearing out one another's hair!

A pair of lovers part reluctantly. Women with ringleted hair, dressed in A-line dresses with trousers beneath like Victorian pantaloons, and adorned with bells, spin and weave. Others dance, with arms ecstatically uplifted like the dancers on the exquisite Neuvy-en-Sullias bronze figurines from a Druidic sanctuary on the banks of the Loire some 500 years later (see pages 18-19). One woman plays the lyre, a favourite Celtic instrument according to the classics. Yet another, wearing a waisted, bell-shaped skirt and tight trousers, straddles a sway-backed horse. And we can also witness a funerary scene, with a four-wheeled bier.

The value of these pots from Hungary cannot be overestimated since they date from a period when the writings of the classics have not yet fully begun to augment the archaeological record, and when, apart from the remarkable finds of clothing and equipment in the salt mines at Hallstatt, little in the way of textiles remains to allow us in imagination to clothe the skeletons which the earth yields up reluctantly.

The Celts did not confine their activities and influence to the western borders of the Black Sea. They

spread into Asia Minor in 278 B.C. and established the powerful Galatian confederacy of tribes there. They consisted of three tribes from northern Gaul, the Tectosages, the Trocmi and the Tolistobogii.

They retained their tribal character and their Celtic language and St. Jerome, writing in the 4th century A.D. comments on the purity of their Celtic speech. The Roman historian Livy refers to their hill-forts, a very Celtic feature, and recent excavations have actually revealed some of these for the first time. Some of the Galatians rose to high rank and power, becoming priests of the Roman Emperor in the Ist century B.C., a position which required very considerable personal wealth.

To return to the beginning. The peoples of Armorica (Brittany) were known as the Veneti; the name contains the Irish word *fine* "tribe, family". Another mysterious people inhabited the rich country at the head of the Adriatic. They were also known as the Veneti, but the classical writers described them as being different from the Continental Celts. They spoke a different form of language, wore different clothing and "many wondrous tales were told of them by the Romantic poets."

One wonders whether these strange people could possibly have been Goidelic Celts, whose origin is a mystery and who are only known from Ireland in antiquity. The Irish wore tunics, not trousers, spoke a form of Celtic different from, although related to, Brythonic or Gaulish. They were famed for their rich repertoire of tales and legends. And, fortuitous though it may be, the only other place in the world that the famous Dublin Bay prawns are found is in the Bay of Venice!

The problems facing those who try to make the early Celtic world yield up its closely-guarded secrets are formidable; but they are not insurmountable. We may be confusing the issue and blinding ourselves to the true facts by adhering to the term *Celts* instead of trying to understand the early Europeans as a whole.

But one thing is certain. Friendly and combined work amongst specialists in every field of the study, together with a much greater emphasis on the richness of the material that eastern Europe has to offer us in our quest, may result not only in the resolving of such questions as "Who were the Celts?" and "When and where did the two main branches of these people become differentiated?" It may give us a much better understanding of ourselves and our modern closely-knit community as Europeans. ■

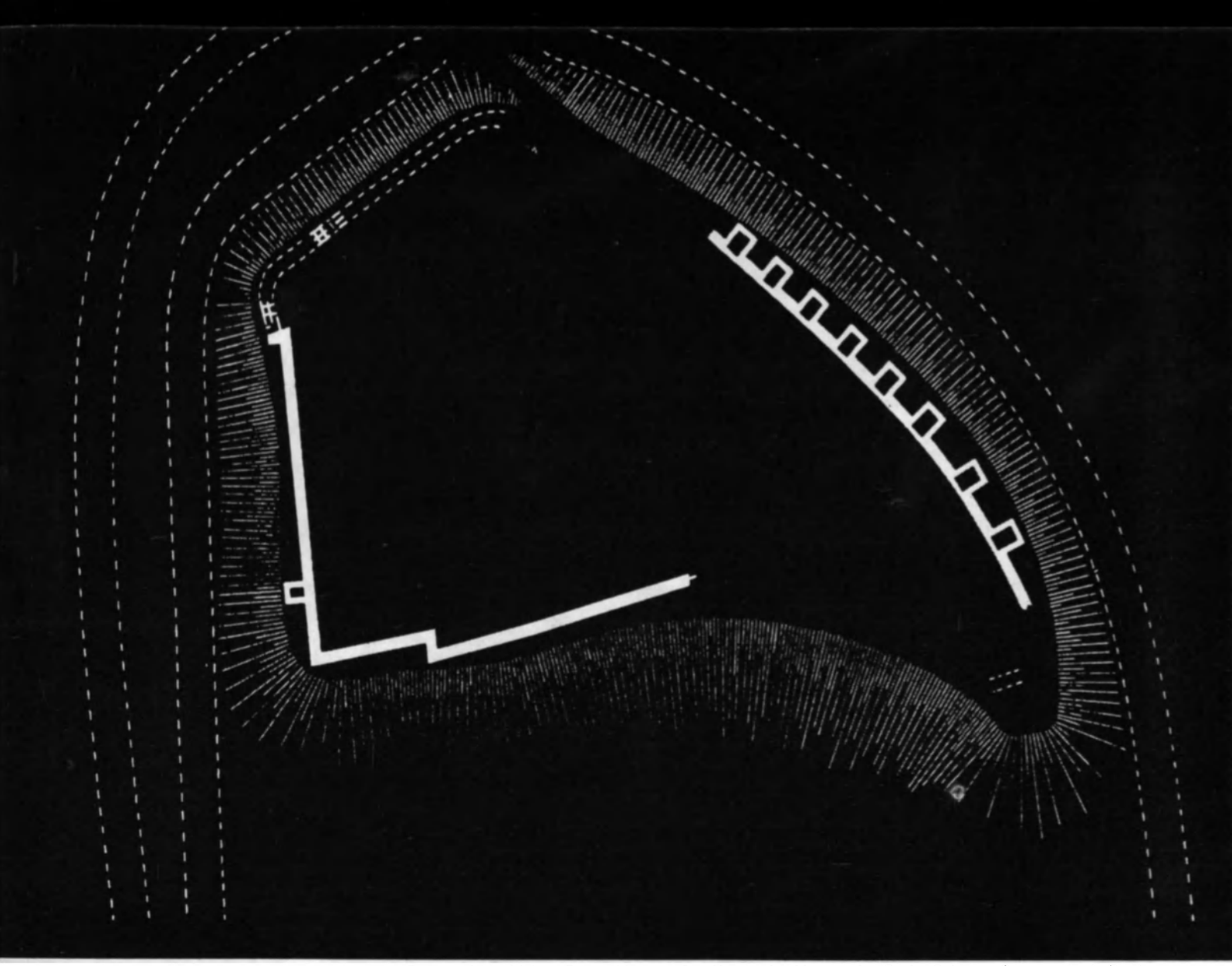
The Celts were prodigious builders of fortifications varying from family strongholds to large towns. The Celtic settlement of Bibracte in France covered 135 hectares (ancient Troy covered under two hectares). Diagram opposite shows outline of a Celtic settlement, or "oppidum" as the Romans named them, at Heuneburg, Germany (Fed. Rep.). Here, in the 6th cent. B.C., the Celts established a layout of buildings and areas for trades and crafts, a form of early town planning. Heuneburg was first protected by wood stockades and reinforced earth walls, then by a rampart of bricks (solid white line, left of diagram) and square towers (at right). Photo right, first cent. B.C. bronze key from an oppidum at Trisov, Czechoslovakia.

Photo National Museum, Prague, Czechoslovakia

CELTIC CITADELS THAT DEFIED JULIUS CAESAR

by Wolfgang Dehn

WOLFGANG DEHN, *German historian and member of the Archaeological Institute of the Fed. Rep. of Germany, is head of the department of prehistory at Philipps University, Marburg. He was formerly on the staff of the Dept. of Prehistory at the Landesmuseum, Trier. A corresponding member of institutes for prehistoric studies in the U.K. and Italy, he has published many studies on the history of the ancient Celts and notably on those of the Rhineland.*



Drawing from "Kölner Römer Illustrierte" - Historische Museen der Stadt, Cologne, Germany (Fed. Rep.)

WHEN Julius Caesar conquered Gaul between 58 and 51 B.C. the Roman Empire acquired one of its richest and most alluring provinces.

Roman Gaul included the territory of present-day France, Belgium and the Netherlands up to the Rhine, as well as all of Switzerland. This region was occupied by the Celts, whom the Romans called Gauls. The entire territory of the Celts, however, stretched far beyond Gaul, reaching deeply into Eastern Europe.

There had never been a common Celtic state: the various tribes were ruled independently by kings, chieftains or groups of nobles. But the Celts spoke a common language and were linked by many similarities in their daily life and customs, though they often fought bitterly among themselves.

In his *Commentaries* on his campaigns, Caesar repeatedly underlines the importance, from his viewpoint, of the "oppida", or towns, of Gaul as places where he could obtain provisions, as winter quarters and as bases where retreating armies could take refuge. They were also the points where the local tribes concentrated their resistance, and thus the fall of these oppida, or of a single central "oppidum" often decided the fate of an entire tribe.

Caesar's own remarks show clearly that these oppida were in fact the first towns of Gaul. Caesar had every reason for using this Latin term which signifies a town and especially one that is fortified. The oppida were the seats of government and the central rallying places for the local districts and tribes.

The oppida were also centres of economic life in which craftsmen and merchants played the leading roles although a large proportion of the population consisted of farmers who worked the nearby land but lived within the town for reasons of security. Religion with its priests and temples was another important aspect of life in these towns.

According to ancient tradition, Caesar conquered several hundred towns in Gaul. Even if this figure is somewhat exaggerated, the actual number of oppida must have been considerable.

When the Helvetii, in fear of the Germanic tribes, abandoned their territory (present-day Switzerland) in 58 B.C., they burned 12 oppida, 400 villages and many farms (according to Caesar's own account). They did so in order to remove any temptation to return. The Bituriges tribe had at least 20 towns as well as their main centre of Avaricum (today the French city of Bourges) said to have been the most beautiful city in Gaul. These figures are indeed impressive.

The oppida referred to by Caesar were for the most part so well sited that they were enlarged during the Roman period and many of them, having survived the disruption of the early Middle Ages, still play a major role today. This is certainly true of Paris, which the Romans called Lutetia Parisiorum from the name of its founding tribe the Parisii and their oppidum on an island of the Seine. Other examples, among many, are Geneva (Genava), Orléans (Cenabum) and Amiens (Samarobriva).

Many other oppida were abandoned or were moved from their original site because of changes in communication and trade during the Roman period. The best-known example is Bibracte, the capital of the Aedui (today Mt. Beuvray in central France). Its inhabitants were forcibly transferred during the reign of the Roman emperor Augustus to the newly built town of Augustodunum (today Autun), further ▶

Photo © Aerial Photography, Cambridge University, U.K.

east in the valley of the river Arroux.

All that remained on the site of the older town was a temple, still in existence today as a Christian chapel, and a famous market which only ceased to function a few decades ago.

When the accounts given by Caesar are confirmed by archaeological research, our understanding of what the oppida really were like becomes clear.

One example is Vesontio (today Besançon), the capital of the Sequani. This city was well fortified by nature, with the river Doubs surrounding it on three sides and the exposed part protected by a high mountain encircled by walls which overlooks the city like a fortress.

Anyone looking down on Besançon from one of the later fortifications outside the city would easily recognize the place from Caesar's description. Where excavations have been made beneath the centre of the present-day city, traces of the Celtic settlement have been found in the form of wooden building beams, fragments of pottery and other household goods.

Bibracte, mentioned earlier, is perhaps the best-known example of Caesar's observations being confirmed by archaeological discoveries. It was apparently the capital of the Aedui and was by far the largest and richest of the towns in the region controlled by this tribe.

Its attractions were such that Caesar himself chose it for his winter quarters in the last year of his Gallic campaign, even though it stood at a height of 800 metres on a windswept plateau. But it gave Caesar easy access to the river routes of the Rhône and Saône and the valley of the Loire.

Excavations in the oppidum of Bibracte have been carried out since the 19th century. This mountain fortress covered about 100 hectares of hills and dales and was watered by natural springs. It was surrounded by a stout wall built in Celtic fashion of stone and wood, and protected by a deep outer ditch.

There were a number of gates connected by roadways lined with dwellings. The settlement itself was divided into several areas. One street contained a large number of simple huts and workshops in which craftsmen carried on their trades as workers in bronze, lead or iron or as artisans of enamelled ware.

In another area lay more widely spaced and larger dwellings, whose style and form recall the Mediterranean-type architecture of Greco-Roman villas. This was the area reserved for the nobles, the place of residence of the *Equites* or knights. In the highest part of the city and the area around it, were large wooden buildings used for markets and trading.

These constructions, along with others which seem to have been used for administration, formed a complex which, according to archaeologists, may have served as a kind of "forum". Traces have been found of a Celtic temple of the Roman period, which may have replaced earlier ones. After the abandoning of the city under Augustus, the holy place and the market continued to fulfil their traditional functions right up to modern times.

On the whole, the picture of the oppidum obtained from these excavations is most impressive, even if incomplete in many respects. The remains brought to light mostly date from the last phase of the city—the period between the end of Caesar's Gallic campaign and the reorganization of Gaul under Augustus in the first years of the Christian era. It was a period in which the loss of Celtic independence was offset to some extent by a time of peace and prosperity in which the Celtic oppida flourished. But was this only a late second flowering?

The fate of Vercingetorix, the chieftain of the Arverni, who led a rebellion against Roman rule in Gaul in 52 B.C., is closely linked with the names of three oppida: Avaricum (today Bourges) in the territory of the Bituriges; Gergovia (today Gergovie, not far from Clermont-Ferrand in Auvergne) in that of the Arverni; and Alesia (today Alise-Sainte-Reine) in the district of the Mandubii, all three in central France. Archaeological excavations have been made at the site of each of these towns.

Avaricum, according to Caesar's description, was naturally protected by its position within a swamp, and also fortified by a wall erected in Gaulish fashion—the "Murus Gallicus" built of horizontal timber beams faced with stone without the use of mortar, further strengthened by an earthen ramp behind. This kind of wall has been found in many Celtic settlements from Brittany to Bavaria; in Bourges itself, later Roman and medieval fortifications have unfortunately destroyed the Celtic remains.

Fate was a little kinder in both Gergovia and Alesia. In Gergovia, whose inhabitants in Roman times were forced to move to Augustonemetum (today Clermont-Ferrand), the difficult nature of the soil has resulted in only a modest yield for archaeologists. In Alesia, famed as the scene of the final struggle between Caesar and Vercingetorix, the Roman siege constructions have been found, together with the ▶

IRISH CLIFF-HANGER

Left, the huge drystone fort of Dun Aengus on the island of Inishmore (Ireland) is dramatically sited on the edge of a 100-metre cliff dropping sheer into the sea. Impregnable from the seaward side, it was defended against attack from inland by three rings of walls. To stop their enemies, the Celts of Dun Aengus also "sowed" a bristling "forest" of jagged rocks between the outer defensive wall (part of which is visible at bottom left of photo) and the next ring. These obstacles show up on photo as a carpet of tiny dots. This spectacular cliff-top stronghold enclosed some 4 hectares within its ramparts.

Photo © British Museum, London

MYSTERY DISC

The object, right, is a Celtic bronze disc the purpose and origins of which remain a mystery. Other similar discs have been found in Ireland. Many scholars have seen in the design a stylized grotesque face with bulging eyes and gaping mouth. Now in the British Museum, the disc is believed to date from the 1st or 2nd cent. A.D.

"murus gallicus" of the oppidum, and many remains from Alesia's Roman period, such as workshops, temples and dwellings. But the original Celtic constructions have been built over and not much is left.

Alesia's geographical situation was precisely described by Caesar : "The town is built on a steep mountain, with two rivers flowing on either side of it; a broad plain stretches out before the town. On all other sides, it is surrounded by hills of about the same height as the town itself."

Anyone who stands at the foot of the great statue of Vercingetorix at this place and reflects on the role the town has played in history cannot fail to be impressed by the accuracy of Caesar's description.

The Celtic world stretched far beyond the borders of Caesar's Gaul. During his expedition to the British Isles Caesar came up against Celtic tribes whose oppida were like those of the continent.

He noted certain differences, however. Sites later expanded into the Roman centres of Camulodunum (today Colchester) and Verulamium (today Saint Albans) show in their traces of pre-Roman development none of the characteristic lay-outs widely found in Gaul.

East of the Rhine down as far as Carinthia in Austria, along the Danube as far as Budapest and in Bohemia and Moravia, a large number of fortified settlements from the late Celtic period have been identified. By the nature of their site, appearance and type of fortification they can readily be classed with the Gaulish oppida of Caesar's time.

Since the 1950s striking new evidence has come to light from the oppidum of Manching, not far from Ingolstadt in Bavaria. This was probably the capital of the Vindelikii. It was abandoned when Roman troops were carrying out their Alpine campaign during 16 and 15 B.C. which opened the Alps as a transit route and brought under Roman sway their northern approaches. The Roman administration selected another site, Augusta Vindelicum (today Augsburg) as their centre of government.

The name of the oppidum at Manching is unknown. Even the builders of the Roman fort constructed on the site of the oppidum did not know its name, and called their fort after the remains of the wall of the oppidum—"vallatum" (a walled place).

The site of Manching is typical, and very similar to that of Avaricum. Built on the south bank of the Danube on the road that follows the river, and encircled by small brooks, it thus enjoyed a certain natural protection although its main defence was a circular wall surrounded by a ditch. It covered some 380 hectares.

It had four gates, two of which allowed the main highway following the Danube to pass through the settlement, another opening directly on to the Danube itself, which was certainly used for river traffic, and a fourth which served as an access point to the nearby iron-ore deposit—a vital material for the town's iron-working craftsmen.

Excavations along the wall and an archaeological survey of one gate show two and sometimes three building periods, an indication of the eventful history of the settlement before it was abandoned in the second century B.C. The wall and the gates—the latter built in the characteristic "pincer" form, with the inner wings of the wall closing in to trap potential attackers in a narrow alleyway—are built in the customary Celtic fashion of wood and stone, with the oldest stretch of wall constructed in the same way as the "Murus Gallicus" described by Caesar.

So far the centre of the oppidum has not been entirely excavated, but enough work has been done to show that the whole area was not built up; enough room was left for the inhabitants of the neighbouring countryside to find sanctuary in times of danger with all their possessions, especially their livestock.

The dwellings were laid out along parallel streets and separated from each other by fences, and their inhabitants seem to have worked the land. Nearby other dwellings seem to have been occupied by craftsmen of various types, such as leather-workers, glass-blowers, smiths, wagon-makers and so on. Craftsmen may well have been allotted special areas or streets according to their trades.

The potteries which produced the ceramic ware that is characteristic of Manching have not yet been found; they may have been sited outside the walls. In the centre of the oppidum is an open space, which may well have been a type of "forum" and also the site of a religious sanctuary.

Comparison of the inner lay-out of the Manching oppidum with that of Bibracte reveals certain unmistakable differences. But both places show an identical effort to plan an orderly layout for buildings and a division of the town into specific areas. This type of early town planning is almost certainly characteristic of other large oppida both within and outside Caesar's Gaul. This has been borne out by excavations in the oppidum of Hrazany (Bohemia) and of Staré Hradisko (Moravia) both in Czechoslovakia, whose excavated sections are similar in every respect to that of Manching.

The early urban civilization of the Celtic world in the 2nd and 1st century B.C. shows an astonishing unity. The contacts with Mediterranean cultures encouraged trade, provided new techniques, and through the adoption of metal coinage changed the primitive economy to one based on money. These developments were closely linked with the spread of settlements.

Whether these contacts took place in southern France, or whether they were transmitted by the Celtic tribes of northern Italy to the tribes north of the Alps is still the subject of much controversy among scholars. But no one entertains the slightest doubt that it was the influence of the Hellenistic-Roman culture that stimulated the development of the Celtic oppida.

The late Celtic oppida met varied fates. Many were abandoned in Gaul, under the rule of Rome, since the old sites no longer satisfied the new trading and travelling conditions; others survived and flourished long after the Roman period and the Middle Ages right up to modern times.

Occasionally the names of today's towns still commemorate those of the tribes whose capitals they were: in Bourges the Bituriges, in Langres the Lingoni, in Metz the Mediomatrici, in Amiens the Ambiani, among others.

To the east of the Rhine there are no examples of oppida surviving beyond Roman times even into the Middle Ages. Apparently in this part of the Celtic world the roots of city life had not sunk as deeply or as firmly as they had in Caesar's Gaul.

■ ***Wolfgang Dehn***

Further reading on the Celts

Everyday Life of the Pagan Celts
By Anne Ross
Batsford, London, and Putnam's, New York, 1970

Pagan Celtic Britain
By Anne Ross
Routledge and Kegan Paul, London, and Columbia University Press (USA) 1967

Women of the Celts
By Jean Markale
Gordon Cremonesi, London, 1975

Art of the European Iron Age
By J.V.S. Megaw
Adams and Dart, Bath (U.K.) 1970

The Celts
By Duncan Norton-Taylor and the Editors of Time-Life Books
Time-Life International, 1974.

The Celts
By T.G.E. Powell
Thames and Hudson, London, 1968

A Celtic Miscellany
(Translations from the Celtic Literatures)
By K.H. Jackson
Penguin Books, London (Revised edition, 1971)

Ancient Irish Tales
By T.P. Cross and C.H. Slover
Allen Figgis, Dublin, 1969.

The Celtic Realms
By M. Dillon and N. Chadwick
Weidenfeld and Nicolson, London, 1967

The Druids
By Stuart Piggott
Thames and Hudson, London, 1968

Pattern and Purpose in Celtic Art
By Sir Cyril Fox
National Museum of Wales, Cardiff, 1958

Letters to the Editor

ADVENTURES OF MICROBIUS THE MICROBE

Sir,

I thoroughly enjoyed your issue, "To the microbe with science's eternal thanks" (July 1975). Congratulations to your editorial team. Particularly striking was the way your distinguished microbiologist contributors explained these complex subjects in simple, everyday terms which the layman can understand. Bravo, too, for the clever comic strips, "The Adventures of Microbius the Microbe", appealing to young and older readers alike and serving as a helpful guide to the world of microbiology. I know that youngsters find them passionately interesting, to judge from the reactions of the 35 young schoolchildren with whom I am in regular contact.

I. Gobalou
Condé, Ravine des Cabris
Réunion

GYPSIES IN THE MODERN WORLD

Sir,

I strongly disagree with some of the views expressed in "Gypsies: a Minority at the Cross-roads" (November 1974 issue). I greatly admire the way in which the Gypsies have succeeded in preserving their cultural identity, their nomadic way of life and their independence during centuries of contact with the sedentary peoples of the Western world. For me the Gypsies are a symbol of liberty: they are Abel to the Cain which we represent. Why this stubborn determination to kill Abel by urging him to settle down and by teaching him to read and write?

I admit that illiteracy is a handicap, but the Gypsies manage very well to earn a livelihood without being literate, while achieving the remarkable feat of preserving their traditions in a world which is fundamentally alien and more or less hostile to them. By all means let us help them to learn how to read and count if *they* wish to do so—but no more. Above all let us not force them to settle down. Let us respect and preserve a freedom, a culture and traditions which, strange and often inaccessible though they may be to us, nevertheless form part of the human heritage.

Dr. Rémi Durand
Compiègne, France

IDEAS OF LAS CASAS...

Sir,

I read the two articles on Bartolomé de Las Casas (June 1975 issue) with interest as so much of what he said and tried to do is applicable at the present time, particularly concerning freedom and the right to human dignity—and not only in Latin America.

With the spread of the media together with increased mobility, the level of awareness is rapidly increasing in even the remotest and most impoverished areas.

The next step is the articulation of the real needs and aspirations of peoples, followed by effective action towards achieving them. However these are difficult and sensitive problems. The necessary resources may not exist, or at least seem not to. And some authorities may not be sympathetic to this greater participation by the populace which they see as a threat to their own position.

It is encouraging therefore that the U.N. itself, as a multi-government organization, has been strongly advocating for some time the merits of social planning, i.e. a system which takes account of the real needs of people and makes relevant use of available resources. This is admirably conceptualized in the "unified approach" of the United Nations Research Institute for Social Development.

Unesco's own proposals are well documented as are those of WHO in respect of the importance of appropriate medical staffs and their training and of rural health care, and currently the valuable studies of ILO for World Employment Year in 1976.

But of themselves these proposals can achieve nothing. It takes each government, backed up or spurred on as the case may be by the populace, to undertake whatever measures may be necessary to achieve improved standards, let alone the ideals of Las Casas.

As a postgraduate student of social planning, I realize increasingly the relevance of this outlook and the vital need for its acceptance; its rejection by any of us does not bear consideration.

J. Alderson
London, U.K.

...AND THE OPPRESSIVE HERITAGE OF AFRICAN SLAVERY

Sir,

If it is true that great ideas underlie all historical change, it is equally true that most great ideas have both positive and negative aspects. The ideas of Bartolomé de Las Casas fall into this category.

By championing the Indians of Spanish America, Las Casas was fighting for a just cause, as the historian Angel Losada emphasizes in the June 1975 issue of the "Unesco Courier". However, it must be admitted that historically speaking this struggle went beyond the narrow bounds of the defence of Indian rights and ended in a catastrophic drain of Africa's population.

When Las Casas advocates "mixed marriages between the Spanish colonists and the Indians... and permission for each family... to take with them a black slave or a black slave couple", he is indeed seeking to improve the Indians' lot, but at the same time he is vindicating Black slavery in the New World. Furthermore, he admitted this himself and subsequently repented of his idea.

An assessment of Las Casas's ideas today reveals that their negative aspects far outweigh their positive ones. The legal and political content of his work transcends the context of Spanish mercantilism from which it sprang; today there are historians specializing in Las Casas's life and thought. But in Cuba and Haïti, where Las Casas waged his struggle, the only traces of the Indians today are to be found in anthropological museums. The Indians living in Mexico, Peru and Venezuela are more or less deprived minority groups. As for the Blacks of America, they still bear the oppressive heritage of slavery.

Léonel Bernard
Montréal, Canada

PORTRAYAL OF SIVA

Sir,

I enjoyed reading your August-September 1975 number "Turning Point for Women...".

In your colour pages, "Women Painters of Northern India", the first caption mistakenly referred to the portrait of Siva as the "god of creation". In all Vedic books, the original texts of the Hindus, it is clearly mentioned that for creation, maintenance and annihilation there are three deities, Brahma, Visnu and Mahesvara (Siva); Brahma creates, Visnu maintains and Siva or Mahesvara annihilates. Lord Visnu is the central figure, the Supreme Personality of Godhead, and he is also known as Lord Krishna, Lord Hari, Govinda, Narayana etc. Brahma and Siva are qualitative expansions of Visnu. These three faces of creation, maintenance and annihilation are perpetually going on in the whole cosmos, not only in our visible sky, but also in millions of other planetary systems far beyond our visibility and understanding by our material senses.

Ajoy Mahalanobish
Copenhagen, Denmark

MASCULINE, FEMININE OF NEUTRAL?

Sir,

Your excellent "Turning Point for Women..." issue was only marred by Mr. Aron Belkin's article, "Masculine, Feminine or Neutral?", in which he claims to know the right and proper roles for males and females, and insists that fathers should act like men: "strong, brave, strict, determined", and mothers should act like women: "tender, gentle, understanding."

Mr. Belkin also commits the psychological atrocity of equating alcoholism and drug-taking, which are harmful and dangerous, with homosexuality, which isn't.

It seems to me that the point of any sort of liberation, political or sexual, is that people should be as free as possible; and that includes tender men, strong women and homosexuals.

Stan Kohls
Riverside, Calif, U.S.A.

OUR 28th YEAR

Sir,

The first "Unesco Courier" I hold is labelled "7th year". This month's issue is in front of me, in the magazine's 28th year. A fine record, and many issues I treasure, not the least the one you devoted to "Man Against Nature" (January 1958).

Your magazine is great reading—and looking, too. The letters you print echo my sentiments. May you continue.

T.W. Summers
Oxford, U.K.

UNESCO NEWSROOM

BOOKSHELF

UNESCO'S LITERATURE TRANSLATIONS SERIES

INDIA

■ **A Pilgrimage to the Himalayas,** by Mahadevi Varma, translated from the Hindi by Radhika Prasad Srivastava and Lillian Srivastava. Peter Owen, London, 1975. 127 pp.

JAPAN

■ **The Confessions of Lady Nijo,** translated by Karen Brazell. Peter Owen, London, 1975. 288 pp.

■ **Kabuki. Five Classic Plays,** translated by James R. Brandon. Harvard University Press, Cambridge, Mass. and London, U.K., 1975. 378 pp.

KOREA

■ **Songs of Flying Dragons,** A critical reading, by Peter H. Lee. Harvard University Press, Cambridge, Mass., 1975. 314 pp.

OTHER BOOKS

■ **Is There Life in Outer Space?** by Peter Fairley. A Look-in Book, Independent Television Books Ltd., London, 1975. 128 pp. (50 p).

■ **Dynamics of Growth in a Finite World,** by Dennis L. Meadows and others. Wright-Allen Press, Inc., Cambridge, Mass., 1974. (£15).

■ **The Cultural Barrier,** by Norman Daniel. Edinburgh University Press, 1975, 227 pp. (£6).

■ **The Conservation Alternative,** by Raymond F. Dasmann. John Wiley and Sons, Inc., New York. 1975. 164 pp.

■ **Songs from the Philippines,** sixteen narratives, by Pieter J. Feteris. Exposition Press, Inc., New York, 1975. 168 pp. ($7.00).

■ **The Languages of the World,** by Kenneth Katzner. Funk and Wagnalls, New York, 1975. 374 pp. ($11.95).

■ **What is IQ?** by Carl Liungman. Gordon Cremonesi, London, 1975. 234 pp. (£5.75 and $15.95).

■ **Nepal: An Introduction to Nepalese Culture.** Sahayogi Press, Kathmandu, Nepal (published with the financial assistance of Unesco), 1975. 60 pp. ($7.00).

■ **Nubian Rescue,** by Rex Keating. Unesco's International Nubian campaign—an unprecedented archaeological salvage operation. Robert Hale and Co., London and Hawthorn Books, Inc., New York, 1975 (£3.80).

■ **The Theoretical Foundations of Chinese Medicine: Systems of Correspondence,** by Manfred Porkert. The MIT Press, Cambridge, Mass., and London, U.K., 1974.

■ **The Strategy of Culture.** A view of the changes taking place in our ways of thinking and living today, by C.A. Van Peursen. Translated from the Dutch by H.H. Hoskins. North-Holland Publishing Co., Amsterdam and Oxford U.K., 1974. 259 pp. (Sole distributors for U.S.A. and Canada: American Elsevier Publishing Co., New York).

30th anniversary of the United Nations

On the 30th anniversary of the founding of the United Nations, Mr. Amadou-Mahtar M'Bow, Director-General of Unesco, has addressed a message to the U.N. Secretary General, Mr. Kurt Waldheim. "Born of the determination to 'save succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind'", declared Mr. M'Bow, "the United Nations continues, after three decades, to draw its strength from an unshakable faith in mankind...". "...Thirty years ago, we were only at the beginning of the great independence movement of the colonized peoples. No one at that time could have imagined that mankind's long progress towards dignity and justice would lead the nations to question the traditional relationships between States in the economic, social and cultural spheres, as they are doing today...". "...We know now that if the international community wishes to help those peoples who are unable to equip themselves with the necessary means for their own development, and to establish truly equitable relations between sovereign nations, it must work for nothing less than an overall rebalancing of resources and of the intellectual and material potential of mankind by radically changing present arrangements for co-operation among States..."

Aid for Moenjodaro rescue operation

The Federal Republic of Germany has donated $375,000 to Unesco's international campaign to help save Moenjodaro, the 5,000-year-old city-site of the ancient Indus Valley civilization, in Pakistan. Moenjodaro's outstanding archaeological remains are threatened with total destruction through corrosion by salts and flooding by the river Indus. Pakistan and Unesco are carrying out preparatory work for the preservation of the site. Unesco's campaign aims to raise $ 5 million.

The many facets of Asian music

Folk and traditional music from 14 Asian countries figures on records for children just issued by the Asian Cultural Centre for Unesco, in Tokyo. A co-production of the Tokyo Centre and 15 Asian Unesco Member States, "Folk and Traditional Music of Asia for Children" comprises three stereo LP records of songs and instrumental music from: Afghanistan, Bangladesh, Indonesia, Japan and Korea (UP-1001) ; Laos, Malaysia, Nepal, Pakistan and the Philippines (UP-1002) ; and the Philippines, Singapore, Sri Lanka, Thailand and Viet-Nam (UP-1003). They are designed to promote better appreciation of the many facets of Asian music and thus contribute to international understanding. Particularly intended for use in Asia's primary and secondary schools, the records are explained in a teacher's manual, describing the traditional music and instruments of each country. Last year the Tokyo Centre published two highly successful children's books *(Folk Tales from Asia)* in a co-publishing venture in which 18 countries participated. Further information on the records of Asian music is available from Asian Cultural Centre for Unesco, No. 6, Fukuromachi, Shinjuku-Ku, Tokyo (Japan).

Welcome to Unesco

Groups of people who wish to learn about Unesco and its programme are warmly welcomed by the Visitors' Information Centre in the Headquarters Building (Place de Fontenoy, Paris 75700). General and specialized information programmes are offered free of charge in all languages to schoolchildren, students, professional and cultural associations, etc, on Unesco's history, structure, and wide range of activities. Those who want to see and hear more about Unesco through talks, discussions and films, should write or phone (577.16.10) to request a programme which can be designed specially for their needs.

Rediscovery of Carthage

A new Unesco television film, "Carthage Rediscovered", shows how an international archaeological campaign carried out under Unesco auspices is bringing to light ancient Carthage, today buried beneath a residential suburb of Tunis. Produced in collaboration with the Tunisian National Institute of Archaeology and Art, the 12-minute 16 mm. colour film (in English, French, Russian and Arabic versions) is available from the Radio and Visual Information Division, Unesco, Place de Fontenoy, 75700 Paris (France).

U.N. operations to maintain world peace

The United Nations has acted on many occasions to halt fighting or to aid in the settlement of political disputes. This stamp honouring U.N. peace-keeping operations was issued by the U.N. Postal Administration on 21 November 1975. Showing a wild rose breaking loose from barbed wire, the stamp commemorates the work of U.N. military observer missions and peace-keeping forces in many parts of the world.

Flashes...

■ *A strain of bacteria capable of eating all types of oil has been developed in the U.S.A. for use in destroying oil slicks.*

■ *Malnutrition is still the chief cause of child deaths in the world's poor countries, where 25 to 30 % of all children die before their fourth birthday, says a UNICEF report.*

■ *Nigeria has 87 Unesco youth clubs and Bangladesh has over 40 which plan to form a national federation.*

■ *Seventeen Asian countries now produce over half the world's feature-length films reports "World Communications", Unesco's 200-country survey of the mass media.*

UNESCO COURIER INDEX 1975

January

THE ESKIMOS. Human rights in the Far North. The changing Canadian Eskimo (A. Stevenson). Eskimo traditions must not die (J. Malaurie). Letter from Chief Dan George. The People of Payne Bay. Into the Soviet tundra (V. Vasilyev). Statement on Israel (A.-M. M'Bow). Art treasures: Nefertiti (Egypt).

February

OUR HIDDEN MINERAL RESOURCES (K.I. Lukashev). Architecture without architects (W. Tochtermann). Amadou-Mahtar M'Bow, Unesco's new Director-General (P. Kalfon). Special supplement on Unesco 1975-1976: 1. Solidarity or barbarism? 2. A greater need for tolerance and understanding (A.-M. M'Bow). Niger's unique open-air museum (P. Toucet). On translation (O. Paz). Art treasures: Cretan beauty (Greece).

March

INTERNATIONAL WOMEN'S YEAR. 30 years of Women's Lib (H. Sipilà). Milestones to emancipation. Equal pay for equal work. Women and illiteracy. Steps to education. Women at university. For African women equal rights are not enough (T. Awori). Burmese girl's notebook (K.M. Than). Machismo (H. San Martin). Art treasures: She soars to conquer (Egypt).

April

SAHEL. The drama of Africa's Sahel (H. Brabyn). Sahel (J. Bugnicourt and an international team): 1. Nomadsland or nomansland? 2. The Tuareg and their herds. 3. "Outsiders" on the trail to progress. 4. 20,000 arrived but no-one knows how many set out. 5. Land of no return? Desert cargoes of salt (photo report). Art treasures: Green goddess (Mexico).

May

WORLD HUNGER. Food and justice for all (M. Ganzin). Is there a solution to the crisis? (S.A. Marei). Voices from 5 continents. Crisis or scandal? (R. Dumont). Village artists of Bali (colour pages). Ravages of malnutrition (C. Gopalan). Brazil fights hidden hunger (N. Chaves). S.O.S. children (W. Tracy). Art treasures: ancestor symbol (Zaire).

June

BARTOLOME DE LAS CASAS (A. Losada). Las Casas and the right to human dignity (J.A. Maravall). Art in Oceania (R.S. Duff). Modern artists of New Guinea. Problems in higher education (D. Najman). A stone-age orchestra (S.N. Bibikov). Art treasures: Queen with folded hands (Iran).

July

NEW WORLD OF MICROBIOLOGY (E.L. Wollman). Adventures of Microbius the microbe (comic strip by J.-M. Clément and S. Assia). Here's to our health! (O.V. Baroyan). Microbius, crackerjack of all trades (K. Arima). Perfect match with animal, vegetable and mineral (J.R. Porter). Our ancestors, the microbes (J.W.M. La Rivière). Invisible garbage men (A. Sasson). Unesco microbiology network (E. DaSilva and F. Fernandes). Letter to a young microbiologist (C.G. Héden). Art treasures: Graceful dancer (Rep. of Korea).

August-September

TURNING POINT FOR WOMEN... Inquiry on women villagers in Upper Volta (C. Fonseca). Japanese women in revolt (M. Inukai). Japanese women against pollution (M. Yayori). Cuba's Family Code (J.E. Adoum). Muslim women today (A. Djebar). Afghanistan's women (Photos). Feminist explosion in U.S.A. (I. Kapp). $65-million penalty for sexist discrimination (L. Payer). Women painters of India (colour pages). Unesco inquiry on women's status (A. Brock). Conditioning of boys and girls (E.G. Belotti). Textbooks and prejudices (R. Miot). The unrewarded housewife (K.O. Haarr). "Conjugal work-sharing" in Norway (E.R. Braaten). Masculine, feminine or neutral? (A.I. Belkin). Women in 12 socialist countries. Non-governmental organizations and women's emancipation (J.H. Chaton). First world conference of women (M.P. Herzog). Art treasures: "Aban" (People's Dem. Rep. of Yemen).

October

STRESS (I.S. Khorol). Music, dance and ecstasy (A. Daniélou). Unesco records. Tropical rain forests (P.W. Richards). A future for Bulgaria's past (M. Stancheva). Art treasures: Nipponese noblewoman (Japan).

November

30 YEARS AFTER WORLD WAR II (Commemorative meeting of Unesco's Executive Board). U.N. at age 30 (K. Herndl). The nuclear nightmare (Stockholm International Peace Research Institute): 1. "Security" or collective suicide? 2. Power of "tactical" nuclear weapons. 3. Failure to halt nuclear arms race. 4. One submarine can destroy any country. 5. From peaceful atoms to nuclear proliferation. Letters from Hiroshima and Nagasaki. Art treasures: Dutchwoman reading (Netherlands).

December

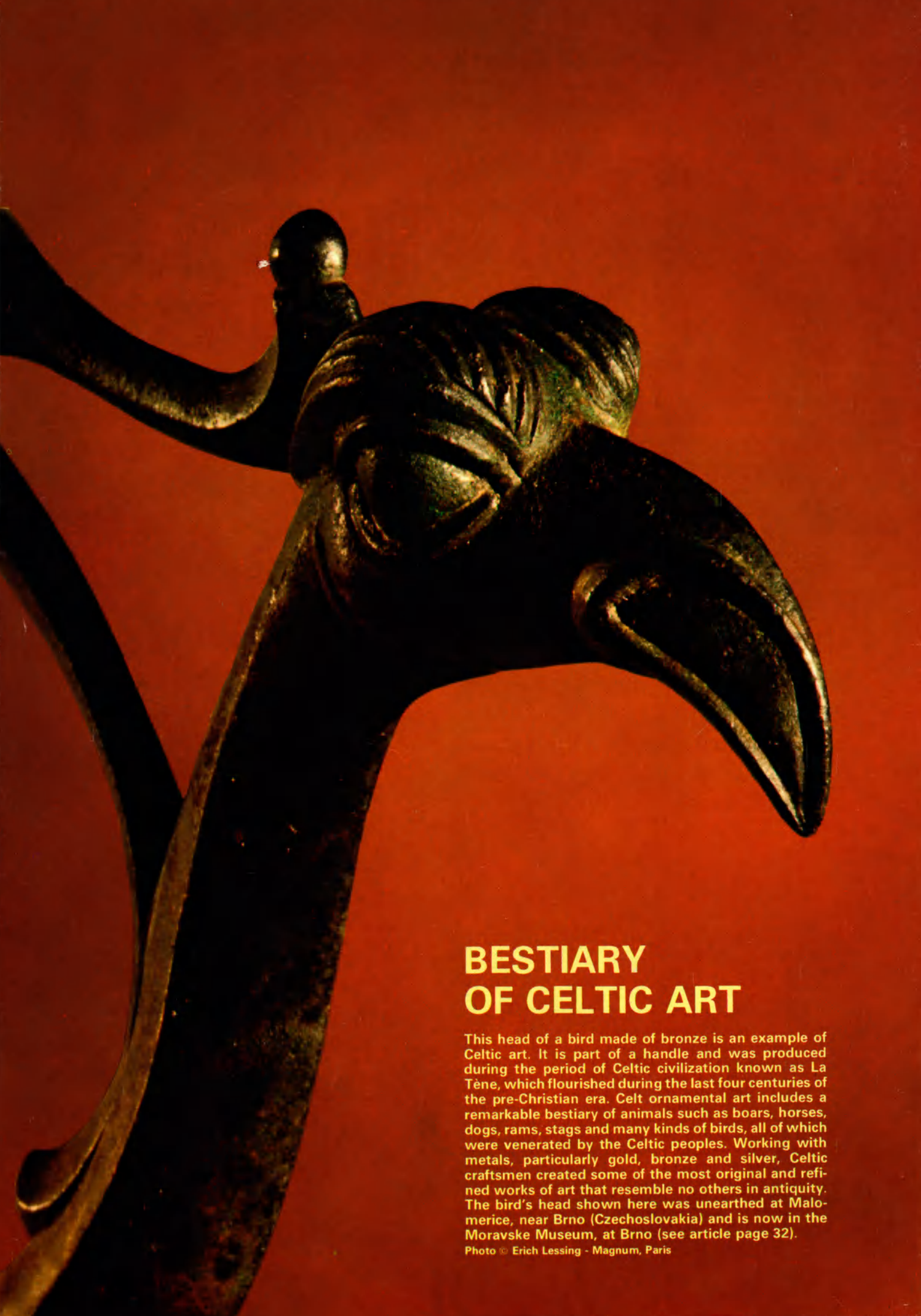
THE CELTS. (P.M. Duval). Rediscovery of the Celts (A. Ross). Celtic women (J. Markale). Splendours of Celtic art (colour pages). The distinctive art of Celtic civilization (R. Joffroy). Celtic fortified cities (W. Dehn). The Celts in eastern Europe
Art treasures: Etruscan salutation (Italy).

Where to renew your subscription

and place your order for other Unesco publications

Order from any bookseller or write direct to the National Distributor in your country. (See list below; names of distributors in countries not listed, along with subscription rates in local currency, will be supplied on request.)

— **AUSTRALIA.** Publications: Educational Supplies Pty. Ltd, P O Box 33, Brookvale, 2100, NSW; Periodicals: Dominie Pty., Limited, Box 33, Post Office, Brookvale 2100, NSW. Sub-agent. United Nations Association of Australia, Victorian Division 5th floor, 134-136 Flinders St., Melbourne (Victoria), 3000. — **AUSTRIA.** Verlag Georg Fromme & C°., Arbeitergasse 1-7, 1051, Vienna. — **BELGIUM.** "Unesco Courier" Dutch edition only: N.V. Handelmaatschappij Keesing, Keesinglaan 2-18, 2100 Deurne-Antwerpen. French edition and general Unesco publications agent: Jean de Lannoy, 112, rue du Trône, Brussels 5. CCP 708-23. — **BURMA.** Trade Corporation N° 9, 550-552 Merchant Street, Rangoon. — **CANADA.** Information Canada, Ottawa (Ont.). — **CYPRUS.** "MAM", Archbishop Makarios 3rd Avenue, P. O. Box 1722, Nicosia. — **CZECHOSLOVAKIA.** S N.T L., Spalena 51, Prague 1 (permanent display); Zahranicni literatura, 11 Soukenicka Prague 1. For Slovakia only: Alfa Verlag - Publishers, Hurbanovo nam. 6, 893 31 Bratislava - CSSR. — **DENMARK** Munksgaards Boghandel, 6, Norregade, DK-1165, Copenhagen K — **EGYPT (ARAB REPUBLIC OF).** National Centre for Unesco Publications, N° 1 Talaat Harb Street, Tahrir Square, Cairo; Librairie Kasr El Nil, 38, rue Kasr El Nil, Cairo — **ETHIOPIA.** National Commission for Unesco, P O Box 2996, Addis-Ababa. — **FINLAND.** Akateeminen Kirjakauppa, 2 Keskuskatu, Helsinki. — **FRANCE.** Librairie de l'Unesco, 7, place de Fontenoy, 75700-Paris, C C P. 12598-48 — **GERMAN DEMOCRATIC REP.** Buchhaus Leipzig, Postfach 140, Leipzig or from Internationalen Buchhandlungen in the G D.R. — **FED. REP. OF GERMANY.** For the Unesco Kurier (German ed only): 53 Bonn 1, Colmantstrasse 22, C.C P Hamburg 276650 For scientific maps only GEO CENTER D7 Stuttgart 80, Postfach 800830. Other publications, Verlag Dokumentation, Possenbacher Strasse 2, 8000 Munchen 71 (Prinz Ludwigshohe) — **GHANA.** Presbyterian Bookshop Depot Ltd., P.O Box 195, Accra; Ghana Book Suppliers Ltd, P O. Box 7869, Accra; The University Bookshop of Ghana, Accra, The University Bookshop of Cape Coast, The University Bookshop of Legon, P.O. Box 1, Legon. — **GREAT BRITAIN.** See United Kingdom. — **GREECE.** Anglo-Hellenic Agency, 5, Koumpari Street Athens 138. — **HONG KONG.** Federal Publications Division, Far East Publications Ltd, 5 A Evergreen Industrial Mansion, Wong Chuk Hang Road, Aberdeen. Swindon Book Co., 13-15, Lock Road, Kowloon. — **HUNGARY.** Akadémiai Konyvesbold, Váci u. 22, Budapest V; A K V. Könyvtarosok Boltja, Néopkoztársaság utja 16, Budapest VI. — **ICELAND.** Snaebjorn Jonsson & Co., H.F., Hafnarstraeti 9, Reykjavik. — **INDIA.** Orient Longman Ltd., Nicol Road, Ballard Estate, Bombay 1; 17 Chittaranjan Avenue, Calcutta 13, 36a, Anna Salai, Mount Road, Madras 2; B-3/7 Asaf Ali Road, New Delhi 1; 80/1 Mahatma Gandhi Road, Bangalore-560001; 3-5-820 Hyderguda Hyderabad-500001. Sub-Depots: Oxford Book & Stationery Co. 17 Park Street, Calcutta 16; Scindia House, New Delhi; Publications Section, Ministry of Education and Social Welfare, 72 Theatre Communication Building, Connaught Place, New Delhi 1. — **INDONESIA.** Bhratara Publishers and Booksellers, 29 Jl Oto Iskandardinata III, Jakarta; Gramedia Bookshop, Jl. Gadjah Mada 109, Jakarta; Indira P.T., Jl. Dr. Sam Ratulangie 37, Jakarta Pusat. — **IRAN.** Kharazmie Publishing and Distribution C°, 229 Daneshgahe Street, Shah Avenue, P O. Box 141486, Teheran. Iranian National Commission for Unesco, Avenue Iranchahr Chomali No 300, B P. 1533, Teheran. — **IRAQ.** McKenzie's Bookshop, Al-Rashid Street, Baghdad, University Bookstore, University of Baghdad, P.O. Box 75, Baghdad. — **IRELAND.** The Educational Company of Ireland Ltd., Ballymount Road, Walkinstown, Dublin 12. — **ISRAEL.** Emanuel Brown, formerly Blumstein's Book-stores, 35 Allenby Road and 48, Nachlat Benjamin Street, Tel-Aviv; 9, Shlomzion Hamalka Street Jerusalem. — **JAMAICA.** Sangster's Book Stores Ltd., P.O. Box 366, 101 Water Lane, Kingston. — **JAPAN.** Eastern Book Service Inc., C P O. Box 1728, Tokyo 100-92. — **KENYA.** The E S A. Ltd., P O Box 30167, Nairobi. — **KOREA.** Korean National Commission for Unesco, P O. Box Central 64, Seoul — **KUWAIT.** The Kuwait Bookshop Co., Ltd, P.O Box 2942, Kuwait. — **LESOTHO.** Mazenod Book Centre, P O. Mazenod, Lesotho, Southern Africa. — **LIBERIA.** Cole and Yancy Bookshops Ltd., P O Box 286, Monrovia. — **LIBYA.** Agency for Development of Publication & Distribution, P.O Box 34-35, Tripoli. — **LUXEMBOURG.** Librairie Paul Bruck, 22, Grand-Rue, Luxembourg — **MALAYSIA.** Federal Publications Sdn. Bhd, Balai Berita, 31, Jalan Riong, Kuala Lumpur. — **MALTA.** Sapienza's Library, 26 Kingsway, Valletta — **MAURITIUS.** Nalanda Company Ltd, 30, Bourbon Street, Port-Louis. — **MONACO.** British Library, 30, bd des Moulins, Monte-Carlo. — **NETHERLANDS.** For the "Unesco Koerier" Dutch edition only Systemen Keesing, Ruysdaelstraat 71-75, Amsterdam-1007. Agent for all Unesco publications: N V. Martinus Nijhoff, Lange Voorhout, 9, The Hague — **NETHERLANDS ANTILLES.** G.C.T. Van Dorp & Co (Ned Ant). N.V., Willemstad, Curaçao, N A — **NEW ZEALAND.** Government Printing Office, Government Bookshops at Rutland Street, P.O. Box 5344, Auckland, 130, Oxford Terrace, P.O. Box 1721, Christchurch, Alma Street, P.O. Box 857 Hamilton; Princes Street, P.O. Box 1104, Dunedin; Mulgrave Street, Private Bag, Wellington. — **NIGERIA.** The University Bookshop of Ife The University Bookshop of Ibadan, P.O. Box 286; The University Bookshop of Nsukka; The University Bookshop of Lagos; The Ahmadu Bello University Bookshop of Zaria. — **NORWAY.** All publications: Johan Grundt Tanum (Booksellers) Karl Johans-gate 41/43, Oslo 1. For Unesco Courier only; A.S. Narvesens Literaturtjeneste, Box 6125, Oslo 6. — **PAKISTAN.** Mirza Book Agency, 65 Shahrah Quaid-e-azam, P.O. Box No. 729, Lahore 3; The West-Pak Publishing Co. Ltd., Unesco Publications House, P.O. Box 374, G.P.O., Lahore, Showrooms: Urdu Bazaar, Lahore, and 57-58 Murree Highway, G/6-1 Islamabad. — **PHILIPPINES.** The Modern Book Co, 926 Rizal Avenue, P.O. Box 632, Manila D-404 — **POLAND.** All publications: ORWN PAN Palac Kultury i Nauki, Warsaw. For the Unesco Courier only: RUCH, ul. Wronia, 23, Warsaw 10. — **PORTUGAL.** Dias & Andrade Ltda, Livraria Portugal, rua do Carmo 70, Lisbon — **SINGAPORE.** Federal Publications (S) Pte Ltd, Times House, River Valley Road, Singapore 9 — **SOMALI DEMOCRATIC REPUBLIC.** Modern Book Shop and General, P.O Box 951, Mogadiscio. — **SOUTHERN RHODESIA.** Textbook Sales (PVT) Ltd, 67 Union Avenue, Salisbury. — **SRI LANKA.** Lake House Bookshop, 100 Sir Chittampalam Gardiner Mawata P.O B 244 Colombo 2. — **SUDAN.** Al Bashir Bookshop, P O. Box 1118, Khartoum. — **SWEDEN.** All publications: A/B C E. Fritzes Kungl Hovbokhandel, Fredsgatan 2, Box 16356, 10327 Stockholm 16. For the Unesco Courier: Svenska FN-Forbundet, Skolgrand 2, Box 150 50 S- 104 65, Stockholm — **SWITZERLAND.** All publications Europa Verlag, 5 Ramistrasse, Zurich. Librairie Payot, rue Grenus 6, 1211, Geneva 11, C.C P. 12-236. — **TANZANIA.** Dar-es-Salaam Bookshop, P O B. 9030 Dar-es-Salaam — **THAILAND.** Nibondh and Co Ltd., 40-42 Charoen Krung Road, Siyaeg Phaya Sri, P O. Box 402, Bangkok; Suksapan Panit, Mansion 9, Rajdamnern Avenue, Bangkok; Suksit Siam Company, 1715 Rama IV Road, Bangkok. — **TURKEY.** Librairie Hachette, 469 Istiklal Caddesi, Beyoglu, Istanbul. — **UGANDA.** Uganda Bookshop, P.O. Box 145, Kampala. — **SOUTH AFRICA.** All publications: Van Schaik's Bookstore (Pty). Ltd., Libri Building, Church Street, P.O Box 724, Pretoria. For the Unesco Courier (single copies) only; Central News Agency P.O. Box 1033, Johannesburg — **UNITED KINGDOM.** H M Stationery Office, P O Box 569, London, S E I, and Government Bookshops in London, Edinburgh, Cardiff, Belfast, Manchester, Birmingham, Bristol. — **UNITED STATES.** Unipub, a Xerox Education company, Box 433, Murray Hill Station New York, N.Y. 10016 — **U.S.S.R.** Mezhdunarodnaja Kniga, Moscow, G-200 — **YUGOSLAVIA.** Jugoslovenska Knjiga, Terazije, 27, Belgrade, Drzavna Zalozba Slovenije Mestni Trg. 26, Ljubliana.



BESTIARY OF CELTIC ART

This head of a bird made of bronze is an example of Celtic art. It is part of a handle and was produced during the period of Celtic civilization known as La Tène, which flourished during the last four centuries of the pre-Christian era. Celt ornamental art includes a remarkable bestiary of animals such as boars, horses, dogs, rams, stags and many kinds of birds, all of which were venerated by the Celtic peoples. Working with metals, particularly gold, bronze and silver, Celtic craftsmen created some of the most original and refined works of art that resemble no others in antiquity. The bird's head shown here was unearthed at Malomerice, near Brno (Czechoslovakia) and is now in the Moravske Museum, at Brno (see article page 32).

Photo © Erich Lessing - Magnum, Paris